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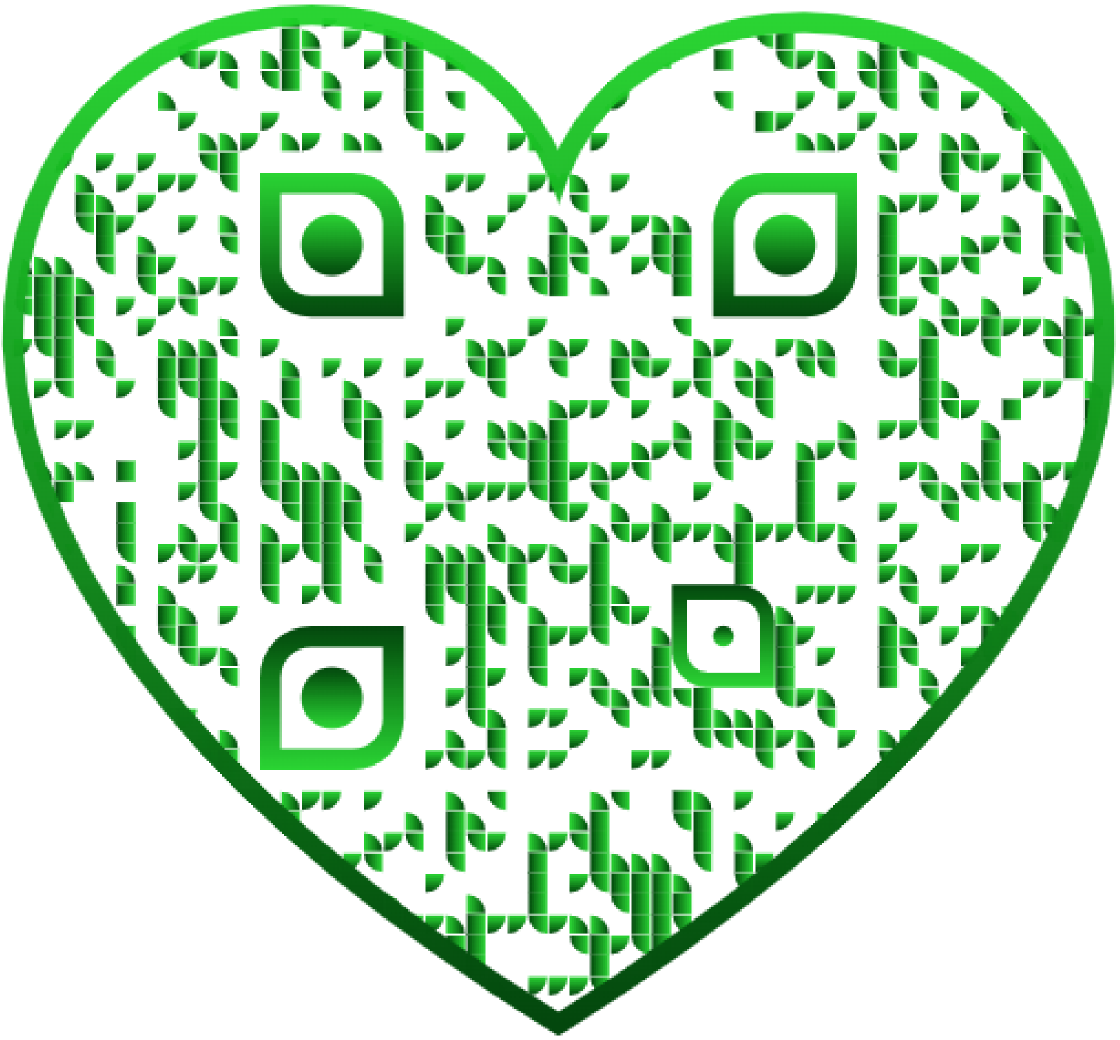

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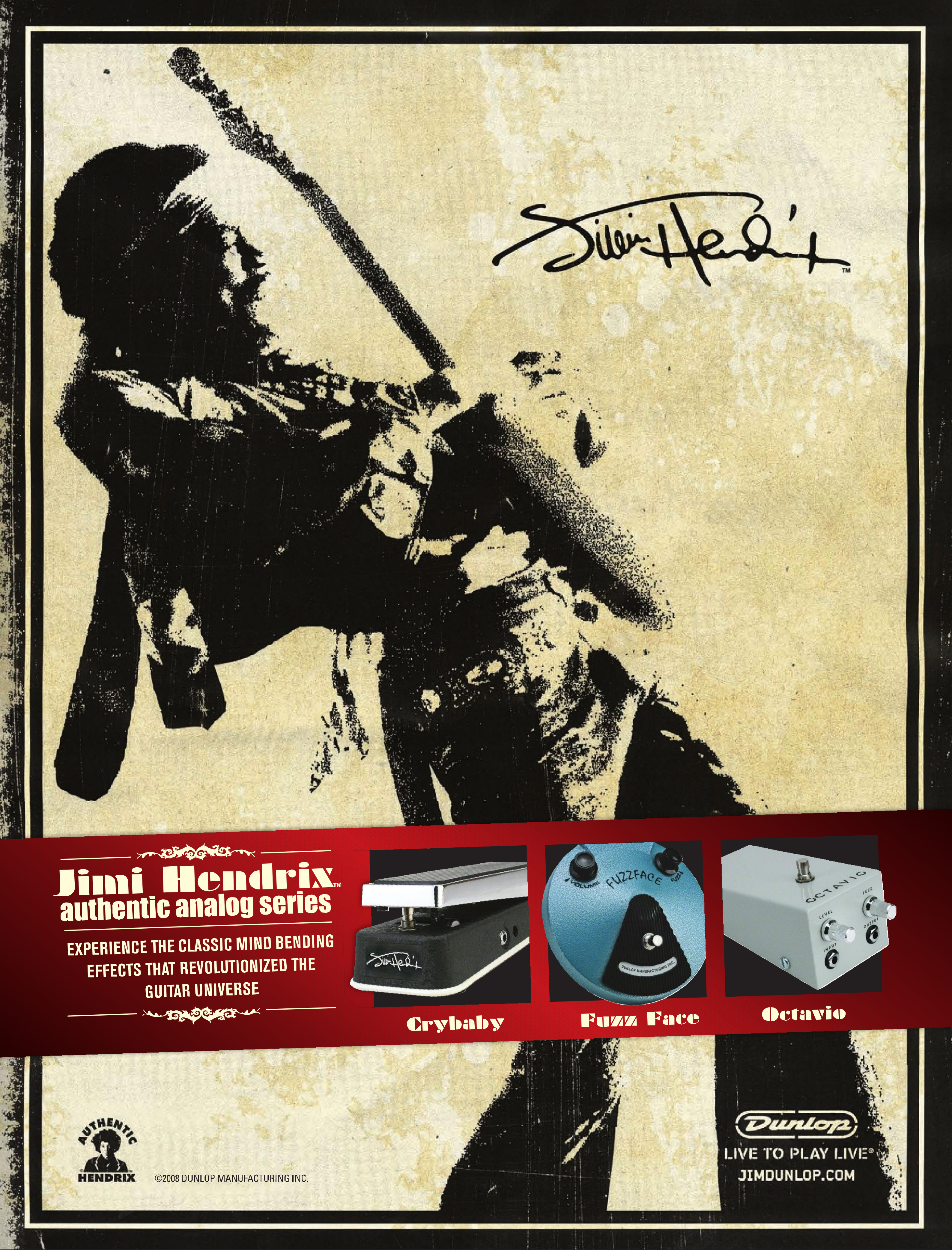

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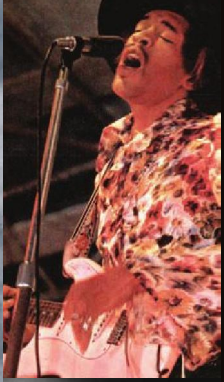

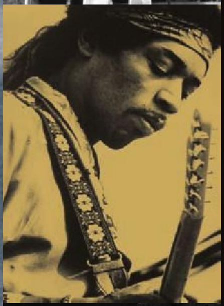

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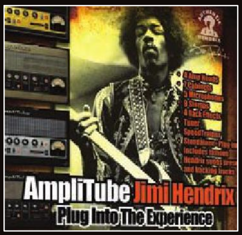

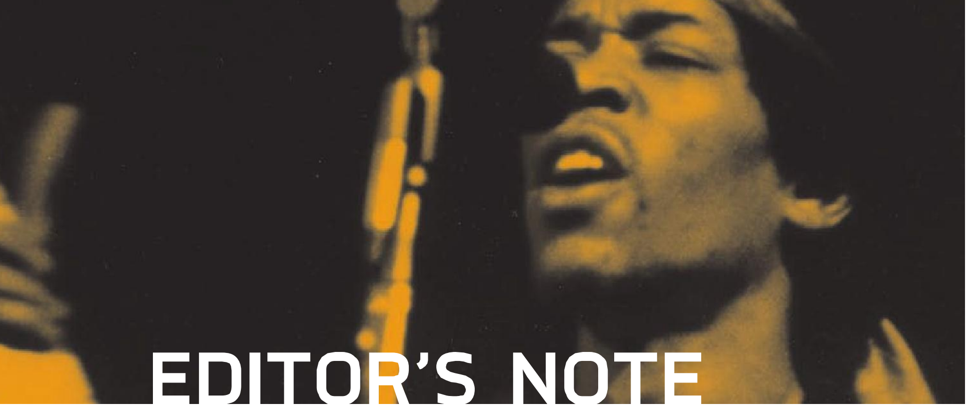

EDITOR'S NOTE

Worship him or smack him down all you want, but Jimi Hendrix will always and forever be the patron saint of rock guitar. He had the sex appeal, the look, and the essential air of mystery, and the vortex of sound he produced during his short life forever changed the course of guitarcraft. He was also a child of his times, and those times were damn magical—a potpourri of youth, freedom, love, flowers, drugs, promise, power, and buffoonery.

However, as a towering icon of the instrument that guitarists hold most dear, it's too easy to view Hendrix's contributions from a pedestal of myth. He was an immensely confident artist, but as you'll gather from the testimonies in this magazine, he was also insecure, light-hearted, sweet, and colorblind. His flamboyant showmanship and jaw-dropping solos were definitely the stuff of legend, but his rhythm chops were just as formidable, as was his musical sensitivity. The tabloid-esque drama of his drug use has been well documented, but Hendrix could also be clear headed, goal oriented, and resolute. A man of contradictions? Surely. But what great artist isn't a mélange of myriad creative intrigues? If you could draw the signal path of genius-level inspiration, it might look like one of those old telephone-operator stations, with hundreds of cords snaking into different plugs from all directions. Everything is input. Every idea is fair play. Every element is subject to assessment, redefinition, and rebirth.

And this is, I believe, the most valuable lesson that guitarists—and other musicians—can learn from Jimi Hendrix. The solos, the sounds, the charisma, and the production genius are solely his, but his absolutely non-judgmental approach to inspiration is something we can all emulate. Hendrix swallowed everything whole. He didn't limit his creative options with preconceptions, misperceptions, biases, arrogance, ego, or other such tools of ignorance. For the most part, Hendrix was eager to discuss music with almost anyone, was nearly always up for a jam session, and was seriously interested in every recorded snippet of music culture, from classical symphonies to opera to acoustic blues.

Think about all of this as you continue your own journey through music and guitarcraft. If you consciously ignore education and growth, your style will most probably become mired in repetition, cliché, and comfort. And, most likely, you will not even approach the foot of the Hendrix altar, much less etch your own name in the foundation of popular music. So, keep your headspace open and inviting, and start growing, grooving, and aspiring to greatness!

Michael Molenda
Editor-in-Chief, *Guitar Player*

HOW TO PLAY LIKE
JIMI HENDRIX

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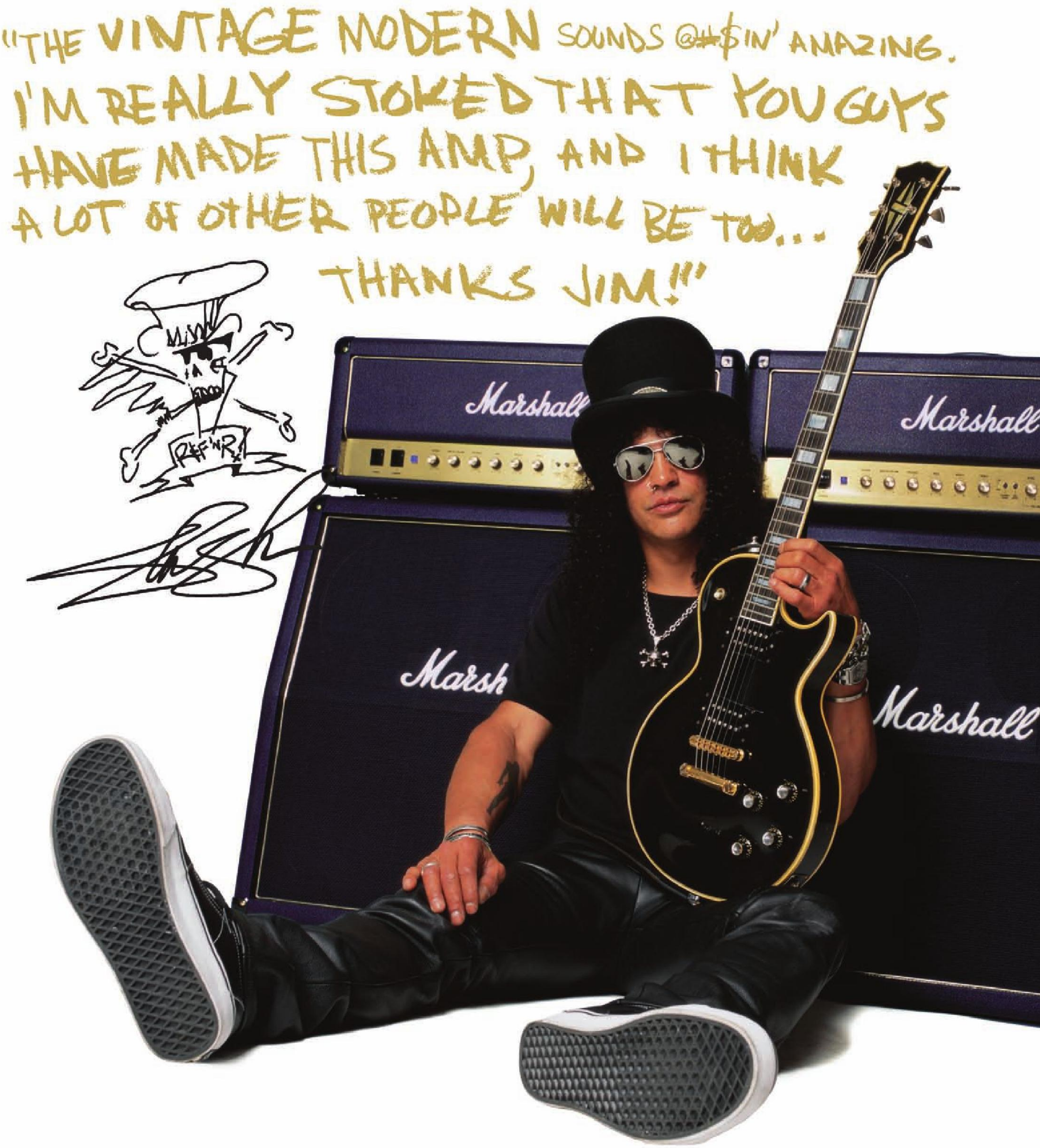

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WHO'S WHO?

A LISTING OF SOME KEY PEOPLE IN JIMI HENDRIX'S LIFE

BARRETT, ERIC Jimi's equipment manager.

BLOOMFIELD, MICHAEL Transcendent blues-rock guitarist with the Paul Butterfield Blues Band (1965-1967) and Electric Flag (1967-1968, 1974). In 1966, Bloomfield was one of the first musicians to witness Hendrix's controlled use of extreme volume, distortion, and feedback. Bloomfield was also the first to concisely detail Jimi's magic. "The first time I saw him, he was playing more sounds than licks," he explained. "But after hearing him two or three more times, I found that he was as into pure melodic playing and lyricism as he was into sounds. In fact, he had melded them into a perfect blend." Bloomfield passed away from a drug overdose in 1981.

BOWIE, DAVID Glam-rock icon and chameleon-like superstar who dissed Hendrix in a 1967 letter to England's *Record Mirror*: "I was treated to a proverbial feat of journalistic insanity in last week's review of Jimi Hendrix's Saville show. Like a can of knowledgeable Windowlene, [reviewer] Derek Boltwood wiped away the cloud of mystery surrounding Jimi 'out of sight' Hendrix and the band 123. How, I ask myself, could the 123, with their quarter tone and chordal harmonies, hope to compare with the ethnic, emotion-filled *E* chord of Mr H? Why should they think that open harmony and subtle coloring could hold a light to the volcanic battery of one's senses and involved tongue-wiggling from the tentacle-headed flower show from Greenwich Village?"

BURDON, ERIC Distinctive blues-rock singer with the Animals (1964-1968, 1976, 1983) and War (1969-1971). Burdon was also a friend of Jimi's, and handled the call from Hendrix's girlfriend Monika Danneman after the guitarist was found unconscious prior to his death in 1970.

BUTLER, TOMMY Bassist for Jimmy James & the Blue Flames (1966).

CARUSO, PAUL Writer, blues harmonica player, and Hendrix's friend during the guitarist's pre-London New York sojourn. "When I first saw Jimi," said Caruso, "he came right up to me and said that I looked like Bob Dylan with my freaked-out hair. What he didn't know was that I considered Bob Dylan to be the greatest writer in the world at the time. Dylan was a fountain of brilliant images, and Jimi and I would carry on about him."

CASEY, DANNY Drummer for Jimmy James & the Blue Flames (1966).

CHALPIN, ED Jimi's manager during the guitarist's initial solo act and Curtis Knight career steps. Hendrix had signed a production contract with Chalpin around 1966—a move that caused some difficulty after he achieved stardom, and Chalpin demanded the albums Jimi owed him from the deal.

CHANDLER, CHAS The man who discovered Hendrix. Chandler was the bassist for the Animals, and during the band's American farewell tour in 1966, had been approached by Linda Keith about the guitarist. Already planning a move into management after his playing career, Chandler took on Hendrix, produced *Are You Experienced?*, and helped change rock and roll forever. Chandler passed away in 1996, aged 57.

COX, BILLY Hendrix's old army buddy, trusted friend, and bassist for Band of Gyspys (1969-1970).

DANNEMAN, MONIKA Hendrix was living with Danneman—a former German ice-skating champion—when he perished from a supposed overdose of sleeping pills in London's Notting Hill district in 1970. Danneman claimed she was engaged to the guitarist, and she feuded in and out of court with another Hendrix girlfriend, Kathy Etchingham, for nearly 26 years. "Jimi gave me a very heavy burden," Danneman said. "I had to promise, really promise, that if he died I'd spread his message. It is a lonely life. But if I'd not met Jimi my life would have been very ordinary." Danneman lived as a near recluse—allegedly painting pictures of Hendrix on the walls of her house—until her suicide in 1996, two days after being convicted in a contempt of court case involving Etchingham.

DOUGLAS, ALAN Controversial "re-producer" of posthumous Hendrix releases such as *The Cry of Love* (1971) and *Voodoo Soup* (1995). Douglas controlled Hendrix's recorded legacy for almost 20 years—until the Hendrix family won back the rights in 1995—and saw fit to re-record instrumental parts on unfinished or cast-off Hendrix master tapes.

DUNBAR, AYNSLEY British session drummer who, allegedly, lost the drum chair in the Experience to a coin toss (the gig was between him and Mitch Mitchell). Dunbar went on to achieve mega-fame as the original drummer for Journey.

DYLAN, BOB Singer, songwriter, icon of cool, and Hendrix muse. Hendrix recorded several Dylan songs (most famously "All Along the Watchtower"), and, if the myth is to be believed, hired Noel Redding as the bassist for the Experience purely because he dug the guitarist's Dylan-like hairstyle.

ELECTRIC LADY STUDIOS The studio that Jimi built, Electric Lady was constructed on the site of the Village Barn, a big-band venue once owned by singer Rudy Valee. Hendrix originally intended to turn the property into a nightclub, but instead became the first major artist to own and operate his own recording studio after realizing his block-booking of various studios was costing him around $300,000 a year. The original layout included a unique curved-brick façade (since demolished), A and B studios on the first floor, offices on the second floor, and an apartment (often used by Hendrix himself, even though he lived around the corner) on the third floor.

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WHO'S WHO?

Although Hendrix had been recording tracks all through the studio's construction, he passed away within a month after the official opening on April 27, 1970. Electric Lady is still operational, and can be visited online at electricladystudios.com.

ETCHINGHAM, KATHY Jimi's longtime, on-again/off-again girlfriend. The two met on his first night in London, and they almost immediately moved into the Hyde Park Towers together. "It was evident," she wrote in her autobiography, "that he, like me, had never had a normal, cozy family life as a child, and had been left feeling insecure and vulnerable. But he opened the door for me to become myself, and the paradox was that he was probably the most insecure person I had ever met. But together we made an anchor for each other, even though we were both independent, scared of commitment, and really too young to understand any of it."

GOLDRICH, HENRY Son of the Manny of Manny's 48th Street Musical Instruments in New York, where Hendrix bought tons of gear. "Anything that was new, he bought," recalled Henry Goldrich in 1975. "Jimi always liked to be the first to use an effect. Whenever he walked in the store, he was good for $1,500 or $2,000. He used to buy three or four guitars every other week, but he lost them or gave them away. I'd see kids come in the store with guitars I'd sold Jimi the week before. If he liked a kid, he gave him his guitar—brand new."

GRAHAM, BILL The king of live concert promotion for more than three decades, Graham immediately booked the Experience into the Fillmore West after viewing the band's incendiary performance at the Monterey Pop Festival in 1967. Graham was killed in a 1991 helicopter crash.

HAMMOND, JR., JOHN Son of the legendary Columbia Records talent scout, Hammond, Jr.'s interpretations of blues songs from the '30s, '40s, and '50s, not only established him as one of the country's foremost white blues musicians of the '60s, they also helped rejuvenate the careers of several classic bluesmen. Hammond, Jr. discovered Hendrix after returning to New York after a European tour, and eventually joined forces with him in the Screaming Night Hawks in 1966. However, Hendrix is said to have felt constrained by the strict blues format, and he opted to accept Chas Chandler's offer to start a band in London.

HAVENS, RICHIE One of the few black folk artists in the '60s, Havens was a regular at many New York folk clubs, and he advised Jimi to talk to the owner of the Café Wha?—a good piece of advice that garnered Hendrix his first substantial bookings in the Big Apple.

HENDRIX, AL Jimi's father. After winning back the rights to Hendrix's copyrights in 1995, Al and Jimi's half-sister Janie managed the Experience Hendrix company that oversees the Hendrix estate. Al passed away in 2002.

HENDRIX, JANIE Jimi's half-sister and president/CEO of Experience Hendrix. In 2002, Forbes magazine estimated that the Hendrix estate earns $8 million a year. (There are no precise figures on the estate's gross value, because Experience Hendrix is a privately held company, but estimates vary from $100 million to $160 million.)

HENDRIX, LEON Jimi's brother. Allegedly, he was frozen out of his father's will and has received only a gold record from his brother's estate.

JEFFERY, MIKE Former manager of the Animals who Chas Chandler brought in to help manage Hendrix. Jeffery's knowledge of the music business—not to mention his skill at solving almost any problem—proved invaluable in the early days of the Experience. Jeffery died in a plane crash in 1973.

JETER, LUCILLE Jimi's mother. She and his father were divorced in 1952, after she developed the drinking problem that contributed to her death in 1958.

JONES, BRIAN The brilliant, but drug-addled multi-instrumentalist of the Rolling Stones introduced the Jimi Hendrix Experience at its first U.S. concert on June 18, 1967, at the Monterey Pop Festival. Jones drowned in his swimming pool in 1969.

KEITH, LINDA Keith, then-girlfriend of Rolling Stone Keith Richards, was mesmerized after seeing Hendrix perform in a Manhattan club in 1966. Her subsequent friendship and tireless promotion of the guitarist culminated in a fateful meeting with Chas Chandler that ignited the first sparks of Hendrix's career.

KELLGREN, GARY Engineer who worked with Hendrix at London's Mayfair Studios during the Experience's 1967 sessions, and who would later work extensively with the guitarist at New York City's Record Plant.

KNIGHT, CURTIS Knight and Hendrix joined forces in Curtis Knight & the Squires in 1965. Although Jimi was in his band for only a short time, Knight is best known for the Hendrix association—and small wonder, as Hendrix appears on more than 26 studio and 35 live recordings of the group.

KRAMER, EDDIE Legendary producer/engineer for Hendrix, the Beatles, Led Zeppelin, Kiss, Eric Clapton, Peter Frampton, Buddy Guy, Curtis Mayfield, NRBQ, Eric Sardinas, Traffic, Johnny Winter, and countless other acts. A key member of the team that crafted Hendrix's original albums, Kramer has continued to help steer the guitarist's posthumous recordings.

KULICK, BOB A musician (the Random Band) and friend of Jimi's during the guitarist's Greenwich Village years. "Jimi was a consummate musician who would jam with anybody, any time," said Kulick. "When he watched bands, he would even take notes. He'd pick up stuff from everybody—no matter how bad they were. There wasn't anybody around who could play like him. No one could even figure out what he was doing."

LAMBERT, KIT Co-manager of the Who and co-owner of Track, Hendrix's London-based record label.

MAYER, ROGER Inventor of critical Hendrix sonic tools such as the Octavia and various custom fuzzboxes.

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WHO'S WHO?

MCCARTNEY, PAUL The "cute" Beatle, McCartney was an early and avid supporter of Hendrix, and, as a member of the Monterey Pop Festival's board of governors in April 1967, he insisted that the Festival would be incomplete without the guitarist.

MILES, BUDDY Drummer for Band of Gyspys (1969-1970).

MITCHELL, MITCH Drummer for the Experience (1966-1969, 1970) and Band of Gypsys (1970).

MONKEES The original made-for-television rock stars were a big deal in 1967, when Hendrix was tremendously mismatched on a post-Monterey Pop Festival tour with the teeny bopper idols. ("I hate them," he once said. "Dishwater!") Not surprisingly, the Monkees' crowd didn't take to Jimi, and a story about Hendrix being pulled off the tour due to complaints from the Daughters of the American Revolution was concocted to save face. For the record, the Monkees—who indeed knew what real rock music was all about—were extremely embarrassed about the booking.

PALMER, RANDY Bassist for Jimmy James & the Blue Flames (1966).

PARISER, ALAN Wealthy heir to the Sweetheart paper fortune, Pariser attended the 1966 Monterey Jazz Festival and decided to translate the event into a rock showcase. He conceived the Monterey Pop Festival with music-industry veteran Benny Shapiro, raised $50,000 in start-up funds, and hired Beatles insider Derek Taylor as press agent for the concert. Unfortunately, when Pariser approached "hippy dippy" John Phillips of the Mamas and the Papas to play the festival, he instead piqued the interest of a shrewd, cut-throat businessman who saw the big picture the event represented for the flower-power crowd. After Phillips involved music mogul Lou Adler in the project, Pariser and Shapiro were forced out of their own festival.

PENNEBAKER, D.A. Legendary documentary filmmaker (*Monterey Pop, Don't Look Back, Ziggy Stardust and the Spiders from Mars, Sweet Toronto*, etc.). Pennebaker captured Hendrix in his full myth-making glory during the guitarist's set at the Monterey Pop Festival in 1967.

PRIDGEON, FAYE Hendrix's Harlem-based friend—often called "Auntie Faye"—was allegedly Sam Cooke's ex-girlfriend. It's said that she hooked Jimi up with Curtis Knight and counseled him on various career matters during his 1966 Greenwich Village period. "Jimi wanted me to meet [Columbia Records scout] John Hammond, Sr. because he thought he was wild about him," Pridgeon remembered. "We were in this little bar in Greenwich Village and Jimi was so nervous." It's not known what Pridgeon said, but ultimately Hendrix decided to try his luck with Chas Chandler in London.

REDDING, NOEL Bassist for the Experience (1966-1969, 1970). Redding passed away in 2003.

ROSE, TIM Composer of "Hey, Joe"—one of Hendrix's showstoppers. Rose died in 2002, aged 62.

ROTH, MANNY Owner of New York's Café Wha? when Hendrix performed at the venue in 1966.

STAMP, CHRIS Co-manager of the Who and co-owner of Hendrix's label, Track Records. "We're making a big statement here," Stamp said upon the release of "Purple Haze." "This is Jimi Hendrix. Listen to this jump out of the record player!"

SUNDQUIST, JAMES HENRIK DANIEL Jimi's illegitimate son, conceived during a Swedish tour in 1968 (James was born the next year). According to his mother, Eva—to whom Hendrix dedicated Electric Ladyland— Jimi never saw his son. As reported by Yahoo! News, Al Hendrix had enjoyed a close relationship with his grandson until Eva suggested that the boy was entitled to a share of his father's estate. After a ten-year paternity suit in the U.S., the court did not recognize any heirs to Hendrix's wealth. That hasn't stopped James, and another allegedly illegitimate child, Tamika Carpenter—as well as Jimi's brother, Leon—from suing the Hendrix estate for a piece of the guitarist's fortune. Yahoo! News also reported that James—a near-reclusive 32-year-old living in his native Stockholm—was undergoing treatment to become a woman. "James says he has always felt like a woman in a man's body," said his mother. "It is very difficult for him, because this is still a taboo subject in Sweden. He has been pretty depressed lately."

WOLFE, RANDY Fifteen-year-old California guitarist recruited by Hendrix to be in Jimmy James & the Blue Flames in 1966. As Hendrix's bassist was also a Randy (Palmer), he dubbed Wolfe as "Randy California." (Palmer's home state was similarly honored when he was renamed "Randy Texas.") The name stuck. California later returned to San Francisco, and formed the band Spirit with his stepfather Ed Cassidy. California died in 1997, while saving his 12-year-old son, Quinn, who was sucked into the surf off the coast of Molokai, Hawaii.

YAMETA Bermuda holding company set up by Chas Chandler and Mike Jeffery to manage the business affairs of the Experience. In the words of Jimi Hendrix: Musician author Keith Shadwick, "The company [ultimately] became Hendrix's own Bermuda Triangle."

ZAPPA, FRANK Musical icon and DIY hero. Zappa is credited with inspiring Jimi to use a wah pedal on "The Burning of the Midnight Lamp," after Hendrix saw Zappa work the effect during a 1967 performance at Greenwich Village's Garrick Theatre. Zappa passed away in 1993, a victim of cancer.

"MUSIC HAS TO *GO* PLACES!"

RETNA, LTD.

Jimi's First *Guitar Player* Interview, December 1968

Author Unknown

Jimi Hendrix plays, the house comes down. It doesn't fall in small pieces, but in chunks. The whole place topples on the audience, but it doesn't touch them because he has got them flying up there with him somewhere. That's the way it was at Winterland in San Francisco when we interviewed Jimi Hendrix. That's the way he makes it.

MUSIC HAS TO *GO* PLACES!

"All of my songs happen on the spur of the moment," he says, and you know he's leveling with you. So you ask him if he has to compensate for this spontaneity by using gimmicks. "On some records, you hear all this clash and bang and fanciness," he answers. "But all we're doing is laying down the guitar tracks, and then we echo here and there. We're not adding false electronic things. We use the same thing anyone else would, but we use it with imagination and common sense. Like in 'House Burning Down' [*Electric Ladyland*], we made the guitar sound like it was on fire. It's constantly changing dimensions, and up on top that lead guitar is cutting through everything."

He tells you his most important thing is to honestly communicate with the audience. His stage presence is usually expected to be sort of obscene, with lots of gesturing, but this is not true most of the time. Jimi's presence is always cool, and he lets his emotions come through strong. At times, he has turned his back on the audience—if that's the way he really felt.

"When I don't say 'thank you,' or I turn my back to the audience, it's not against them," he explains. "I'm just doing that to get a certain thing out. I might be uptight about the guitar being out of tune or something. Things have to go through me, and I have to show my feelings as soon as they're there."

One problem Jimi has is that his instruments won't hold up. He explains: "Like these two guitars I have now, they've been around for a while and just don't stay in tune. They might slip out of tune a bit right in the middle of the song, and I'll have to start fighting to get it back in tune. We tune up between every song because it's not a Flash Gordon show—everything all neat and rehearsed. It's not one of those kinds of things. It's important for us to get our music across the best way we can. It means we have to do it naturally, like tuning up before songs."

Jimi adds that it sometimes is tough working with the other members of the Experience, drummer Mitch Mitchell and bassist Noel Redding.

"Sometimes they might want to tell me something, and I might not be able to understand. It gets frustrating. Any time you make a song, you want your own personal thing in it—as well as the group. We don't compromise with each other very much, you know. Like one guy thinks one thing, and he's going to stick with that one thing, so he does it the way he wants it."

Jimi admits the trio doesn't do much practicing. "Most of our practice is thinking about it. They might hear the same tune I have, so they throw it around in their minds and picture the fingerboard. So when we go to the studios and I give them a rough idea, maybe Mitch and I will lay a track down completely by ourselves, and then add the rest. As far as jamming out here on a show, we try to listen to each other. I just keep my music in my head. It doesn't even come out to the other guys until we go to the studio. Sometimes, if I have a new song, or if the guys want to take a vacation, or something like that, maybe I'll go to the studio by myself and have an acetate made with a rough idea about the drums, guitar, bass, and vocal. Then, other times, I'll just come in banging away on the

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MUSIC HAS TO *GO* PLACES!

guitar, be singing, and say this is a new song. We try to put our own self into it, no matter what song we play."

What does Jimi look for in other musicians?

"When I see a group, I look for feeling, but not the jump-around kind of feeling," he says. "Then I look for togetherness—a communication between the musicians. Originality comes about fourth or fifth."

The night we talked with Jimi Hendrix was the second anniversary of the trio. Jimi himself was born in Seattle, 21 years ago. He left school early to join the Army Airborne. "I've played with millions of groups, played behind cats who are making it now."

Jimi feels that those who influenced him while he was trying to make it were Muddy Waters, Elmore James, Eddie Cochran, and B.B. King, among others. But Jimi's style is not a mixture of the past. It is something which comes out of himself. "I write songs to release frustration," he says. "I like to play lead sometimes so I can express myself. But the way I play lead is a raw type of way. It comes to you naturally."

The way Jimi Hendrix plays may be natural for Jimi Hendrix, but it's the opposite of most other guitarists. A left-hander, he usually plays a right-handed Fender Stratocaster that's flopped upside down and restrung the normal way with Fender light-gauge strings. He also has two Gibsons.

"Some of the tracks on our new LP have a Gibson on them," he says. "I also use Sunn amps. It doesn't make any difference what size the amps are, as long as I know I have it. I'm not necessarily trying to be loud. I'm just trying to get this impact. I don't like to use mics. To get the right sound, it's a combination of both amp and fretting."

Jimi feels it's important not to have a closed mind to new things that are happening. "You can't just get stuck up on guitar. You have to use a little bit of imagination and break away. There are millions of other kinds of instruments. There's horns, drums—everything. Music is getting better and better, but the idea now is not to get as complicated as you can, but to get as much of yourself into it as you can. Music has to go places. We'll squeeze as much as we really feel out of a three-piece group, but things happen naturally. We've got about four tracks that we haven't released yet. One has a very simple rhythm with a funky horn pattern in it, and a tiny bit of echo to make the horn sharper. It happens naturally—like when you hear something you might want to use strings with. But we haven't been able to get these things together because we've been on tour."

Jimi's advice to guys who are still out there trying to make it? "It's pretty hard to give advice, but if these guys have really gotten into it and everyone—mothers and friends—have said 'Wow,' then they should try to get in touch with a major musician, or have a representative of a record company come to one of their gigs. But tell them it's best not to sign anything too soon. Tell them to get some lawyers. Managers may not know it all, and a lawyer knows what's right.

"You have to stick with it," he adds. "Sometimes, you are going to be so frustrated you want to give up the guitar—you'll hate the guitar. But all of this is just a part of learning, because if you stick with it, you're going to be rewarded."

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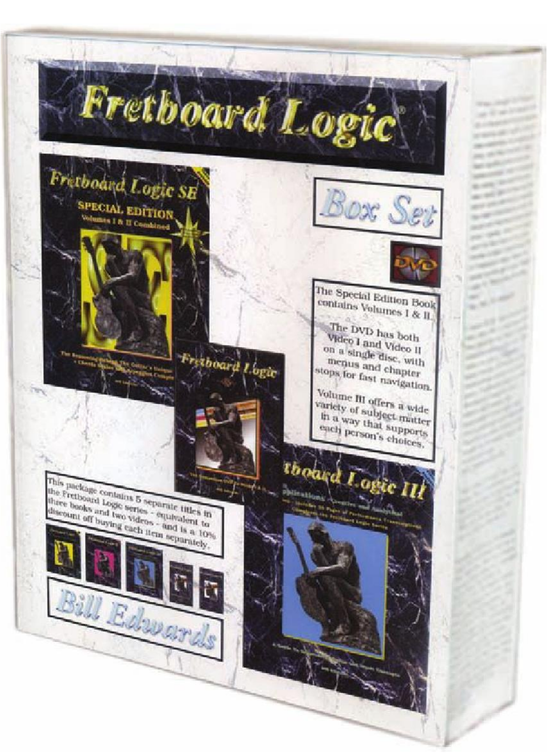

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"I'M FIGHTING THE BIGGEST WAR I'VE EVER FOUGHT"

Jimi's Last *Guitar Player* Interview, February 1970

By John Burks

"I'M FIGHTING THE BIGGEST WAR I'VE EVER FOUGHT"

February 4, 1970, a day so cold and snowy that all the cabs in New York were occupied, John Burks (then managing editor of Rolling Stone*), shivering in his California clothes, trudged and skidded through frozen slush to a chic midtown apartment to conduct what proved to be one of Jimi Hendrix's last major interviews. In attendance were Jimi, Noel Redding, Mitch Mitchell, various management personnel, and Baron Wolman, the well-known photographer/journalist. The meeting had been initiated by Hendrix's management primarily to trumpet the reunification of the original Jimi Hendrix Experience, which turned out to be a short-lived regrouping that ran concurrently with the Band of Gypsys. Unfortunately, the interview tape itself—a hissy jumble of voices interrupting voices captured by a wobbly recorder—was so discouraging in quality that Burks snatched from it what he could for a quick article, and stashed it away in a box where it rested untranscribed, but fortunately not erased, for the last half decade. Though it does not always dwell on areas normally covered by* Guitar Player*, this interview nevertheless provides a last intriguing glimpse of a guitar genius.* —Don Menn, Editor, *Guitar Player*, 1975.

Are you still living with a lot of musicians at your house?

No, I just try to have some time by myself so I can really write some things. I want to do more writing.

What kind of writing?

I don't know. Mostly just cartoon material. Make up this one cat who's funny, who goes through all these strange scenes. I can't talk about it now. You could put it to music, I guess. Just like you can put blues into music.

Are you talking about long extended pieces, or just songs?

Well, I want to get into what you'd probably call "pieces." Yeah—pieces, behind each other to make movements, or whatever you call it. I've been writing some of those. But like, I was into writing cartoons, mostly.

If the cartoon is in your head, do you have the music, too?

Yeah, in the head, right. You listen to it, and you get such funny flashbacks. The music will be going along with the story, just like "Foxey Lady." Something like that. The music and the words go together.

When you put together a song, does it just come to you, or is it a process where you sit down with your guitar, starting from ten in the morning?

The music I might hear, I can't get on the guitar. It's a thing of just laying around daydreaming or something. You're hearing all this music, and you just can't get it on the guitar. As a matter of fact, if you pick up your guitar and just try to play, it spoils the whole thing. I can't play the guitar that well to get all this music together, so I just lay around. I wish I could have learned how to write for instruments. I'm going to get into that next, I guess.

So, for something like "Foxey Lady," you first hear the music, and then arrive at the words for the song?

It all depends. On "Foxey Lady," we just started playing, and we set up a microphone, and I had these words. With "Voodoo Child (Slight Return)," somebody was filming when we started doing that. We did that about three times because they wanted to film us in the studio—[*imitates a pompous voice*] "Make it look like you're recording, boys!" One of them scenes, you know. So, it was, "Okay, let's play this in E. Now a-one and-a-two and-a-three," and then we went into "Voodoo Child."

When I hear Mitch churning away and you really blowing on top and the bass getting really free, the whole approach almost sounds like avant-garde jazz.

Well, that's because that's where it's coming from—the drumming.

Do you dig any avant-garde jazz players?

Yeah. We went to Sweden, and we heard some of those cats we'd never heard before. These cats were actually in little country clubs and little caves blowing some sounds that, you know, you barely imagine. Guys from Sweden, Copenhagen, Amsterdam, and Stockholm. Every once in a while, they start going like a wave. They get into each other every once in a while within their personalities, and the party last night, or the hangover [laughs], and the evil starts pulling them away again. You can hear it start to go away. Then it starts getting together again. It's like a wave, I guess, coming in and out.

For your own musical kicks, where's the best place to play?

I like after-hour jams at a small club. Then you get another feeling. You get off in another way with all those people there. You get another feeling, and you mix it in with something else that you get. It's not the spotlights—it's just the people.

How are those two experiences different?

I get more of a dreamy thing from the audience. It's more of a thing that you go up into. You get into such a pitch sometimes that you forget about the audience, but you also forget about all the paranoia—that thing where you're saying, "Oh, gosh, I'm onstage—what am I going to do now?" Then you go into this other thing, and it turns out to be almost like a play in certain ways.

You don't kick in many amps anymore, or light guitars on fire.

Maybe I was just noticing the guitar for a change. Maybe.

Was that a conscious decision?

Oh, I don't know. It's like it's the end of a beginning. I figure that playing Madison Square Garden was like the end of a big, long fairy tale—which is great. It's the best thing I could possibly have come up with. The band was out of sight as far as I'm concerned.

But what happened to you?

It was just something where the head changes—just going through changes. I really couldn't tell, to tell the truth. I was very tired. You know, sometimes there's a lot of things that add up in your head about this and that. And they hit you at a very peculiar time, which happened to be at that peace rally, and here I am fighting the biggest war I've ever fought in my life—inside, you know? And like that wasn't the place to do it, so I just unmasked appearances.

How much of a part do you play in the production of your albums? For example, did you produce *Are You Experienced*?

No, it was Chas Chandler and Eddie Kramer who mostly worked on that stuff. Eddie was the engineer, and Chas, as producer, mainly kept things together.

You were listed as the producer of *Electric Ladyland*...

No, well, like Eddie Kramer and

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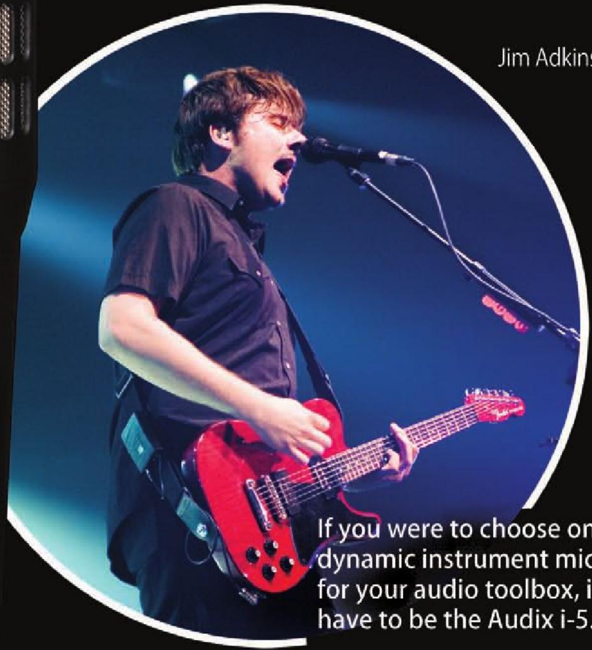

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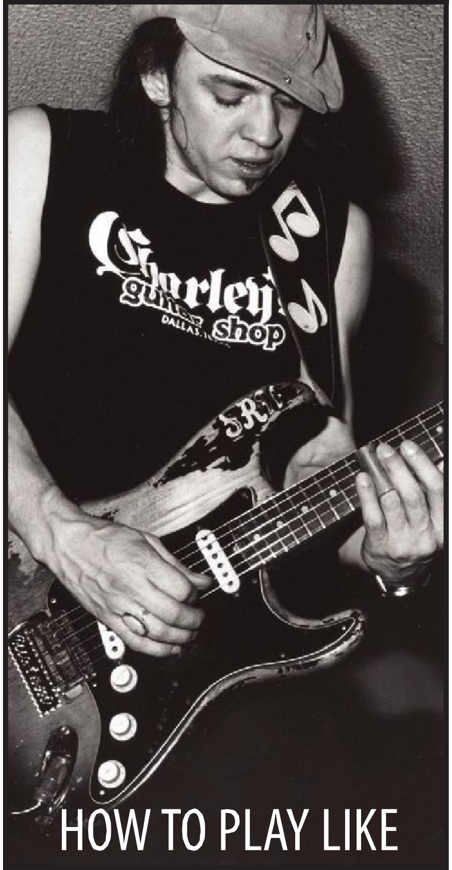

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myself. All I did was just be there and make sure the right songs were there, and the sound was there. We wanted a particular sound. It got lost in the cutting room, because we went on tour right before we finished. I heard it, and I think the sound of it is very cloudy.

You did "All Along the Watchtower" on the last album. Is there anything else you'd like to record by Bob Dylan?

Oh yeah. I like that one that goes, "Please help me in my weakness" [*"Drifter's Escape"*]. That was groovy. I'd like to do that. I like his Blonde on Blonde and Highway 61 Revisited. His country stuff is nice, too, at certain times. It's quieter, you know.

Your recording of "Watchtower" really turned me on to that song, while Dylan's version didn't.

Well, that's reflections like the mirror [*laughs*]. Remember that "Roomful of Mirrors?" That's a song—a recording we're trying to do. I don't think we'll ever finish that. I hope not. It's about trying to get out of this roomful of mirrors.

Why can't you finish it?

[*Imitates prissy voice*] Well, you see, I'm going through this health kick. I'm heavy on wheat germ, but you know what I mean [*laughs*]. I don't know why.

You're not what I'd call a country guitar player.

Thank you.

You consider that a compliment?

It would be if I was a country guitar player. That would be another step.

Are you listening to bands doing country, like the Flying Burrito Brothers?

Who's the guitar player for the Burrito Brothers? I dig him. He's really marvelous with a guitar. That's what makes me listen to that—the music.

It's sweet—it has that thing to it.

[*In a deep drawl*] "Hello walls" [*laughs*]. You hear that one, "Hello Walls?" "Hillbilly Heaven."

Remember Bob Wills and the Texas Playboys?

I dig them. The Grand Ole Opry used to come on, and I used to watch that. They used to have some pretty heavy cats—heavy guitar players.

Which musicians do you go out of your way to hear?

Nina Simone and Mountain. I dig them.

What about a group like the McCoys?

Yeah, that guitar player is great. [*Sings intro to "Hang on Sloopy," which featured Rick Derringer on guitar.*]

Do you dig parodies like the Masked Marauders or the English radio program, The Goon Show?

I never heard it. I heard about it. The Fugs—they're good. I've heard they don't have The Goon Show over here. They're the funniest things I've ever heard—besides Pinkie Lee. Remember Pinkie Lee? They were like a classic of a whole lot of Pinkie Lees put together, and just flip them out together.

You were a Pinkie Lee fan?

I used to be. I used to wear white socks.

Were you really rehearsing with Band of Gypsys 12 to 18 hours a day?

We used to go and jam, actually. We'd say, "rehearsing" just to make it sound, you know, official. We were just getting off, that's all. Not really 18 hours—say about 12 or 14, maybe [*laughs*]. The longest the Experience ever played together is going onstage. We played about two-and-a-half hours, almost three hours one time. We made sounds. People make sounds when they clap. So we make sounds back. I like electric sounds, feedback, static, and so forth.

Are you going to do a single, as well as an LP?

We might have one from the other thing coming out soon. I don't know about the Experience, though. All these record companies, they want singles. But you don't just sit there and say, "Let's make a track. Let's make a single or something." We don't do that.

Creedence Clearwater Revival does that until they have enough for a record, like in the old days.

Well, that's the old days. I consider us more musicians—more in the minds of musicians, you know?

But singles can make some bread, can't they?

Well, that's why they do them. But they take it after. You'll have a whole planned out LP, and all of a sudden they'll make, for instance, "Crosstown Traffic" a single, and that's coming out of nowhere. See, that LP was in certain ways of thinking—the sides were played in order for certain reasons. And then it's

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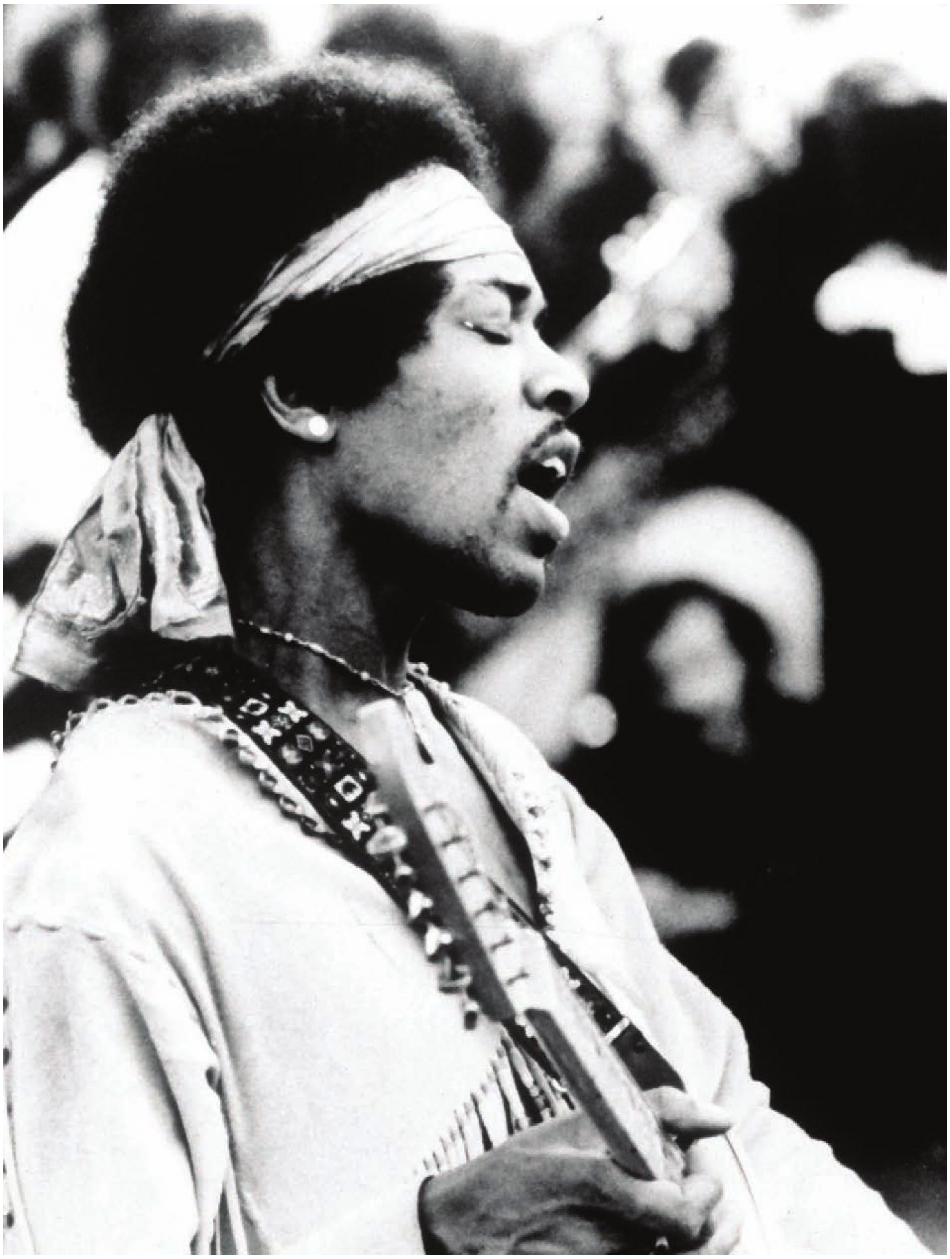


almost like a sin for them to take out something in the middle of all that, make it a single, and represent us at that particular time because they think they can make more money. They always take out the wrong ones.

How often will you space these concerts with the Experience so that you won't feel hemmed in?

As often as we three agree to it. I'd like for it to be permanent.

Have you given any thought to touring with the Experience as the basic unit, but bringing along other people? Or would that be too confusing?

No, it shouldn't be. Maybe I'm the evil one [*laughs*], but there isn't any reason for it to be like that. I even want the name to be the Experience, and still be this mish-mash, moosh-mash between Madame Flipflop and her Harmonic Social Workers.

That's a nice name.

It's a nice game! Like about putting other groups on the tour—like our friends. I don't know about that right now. Not at a stage like this, because we're in the process of getting our own thing together as far as a three-piece group. But, eventually, we have time on the side to play with friends. That's why I'll probably be jamming with Buddy Miles and Billy Cox. I'll probably be recording, too, on the side, and they'll be doing the same.

Do you ever think in terms of going out with a dozen people?

I like Stevie Winwood—he's one of those dozen people. But things don't have to be official all the time. Things don't have to be formal for jams and stuff. But I haven't had a chance to get in contact with him.

PHOTO: © HOLLAND / SUNSHINE / RETNA LTD.

Ever think about getting other guitar players into your trip?

Oh, yeah. I heard Duane Eddy came into town this morning [*laughs*]. He was groovy.

Have you jammed with Larry Coryell, Sonny Sharrock, and people like that?

Larry and I had like swift jams down at The Scene. Every once in a while, we would finally get a chance to get together. But I haven’t had a chance to really play with him—not lately, anyway. I sort of miss that.

Do you listen to them?

I like Larry Coryell.

Better than others?

Oh, not better. Who’s the other guy? I think I’ve heard some of his things.

He’s all over the guitar. Sometimes it sounds like it’s not too orderly.

Sounds like someone we know, huh [*laughs*]?

Have you played with people like [tenor saxman] Roland Kirk?

Oh yeah, I had a jam with him at Ronnie Scott’s in London, and I really got off. It was great. It was really great. I was so scared! It’s really funny—I mean Roland, that cat gets all those sounds. I might just hit one note, and it might be interfering, but we got along great, I thought. He told me I should have turned it up or something.

Do you listen to the Band?

It’s there. They got their own thing together that takes you to a certain place—takes you where they want to go [*laughs*]. They play their things onstage exactly how they play it on record.

Have movie people tried to lure you into films by saying you’d be a hell of a gunslinger or an astronaut?

An astronaut! No, well, you know—I’m trying to get the guitar together really.

Do you find American audiences more violent than those of other countries?

In New York, it’s more of a violent climate. It’s very violent, actually. They don’t know it, really. But Texas is really fine. I don’t know why—maybe it’s the weather, and the feeling of it. I dig the South a little more than playing in the North. It’s more of a pressure playing in the Midwest—like Cleveland or Chicago. It’s like being in a blow off. The people there are groovy, but it’s just the atmosphere or something, you know? But the South is great. New Orleans is great. Arizona is great. Utah.

How did they treat you in Utah?

Well, once we’re off stage, it’s another world, but the people are great. But when we play at the gigs, they were really listening. They were really tuned in some kind of way or another. I think it was the air.

Your tastes seem broader than the typical rock and roll fan.

This is all I can play when I’m playing. I’d like to get something together—like with Handel, Bach, and Muddy Waters. A flamenco type of thing [*laughs*]. If I could get that sound, I’d be happy.

MESSAGES to LOVE

THE HENDRIX APPROACH TO SONGWRITING

By Jas Obrecht

Some of Jimi Hendrix's most sublime songs began as poems scribbled into notebooks or onto hotel stationery.

"Sometimes you might be by yourself writing something," he stated in 1970's *Rock: A World Bold As Love*, "and you come across some words, and you just lay back and dig the words, and see how that makes you feel. And you might take it to practice or rehearsal or something like that, and get together with it there, and see how the music feels."

Mitch Mitchell recalls that once the Experience was formed in London, Hendrix wrote songs very quickly.

"I think he brought over a scrapbook with ideas," Mitchell wrote in *Inside the Experience*, "and some of those got translated into proper songs—or, at least, sketches for songs that we worked out in the studio."

"Purple Haze," the band's breakthrough single in America, began as a poem Hendrix wrote in a dressing room one night. The dream that inspired the poem was triggered by Philip José Farmer's story, "Night of Light, Day of Dreams," which was first published in the June 1957 issue of *Fantasy and Science Fiction*. Soon afterwards, Chas Chandler whisked him into the studio.

"Hendrix kind of hummed us the riff and showed Noel [Redding] the chords and the changes," Mitchell recalled. "I listened to it, and we went, 'Okay, let's do it.' We got it on the third take."

Hendrix had intended to include all of the many verses of his poem, "The Purple Haze," but Chandler prevailed in keeping the song trimmed to single-length. This would not be the last time Hendrix was frustrated by length constrictions. His magnum opus, "Eyes and Imagination," which told four stories in four movements, went unrecorded.

Other famous Hendrix songs were spontaneously conceived during jam sessions. Marathon jams with Billy Cox and Buddy Miles yielded "Power of Soul," "Who Knows?," "Message to Love," and "Machine Gun." The instrumentation of "If Six Was Nine" was laid down during an unrehearsed studio jam, and then Hendrix created lyrics to sing over the tracks.

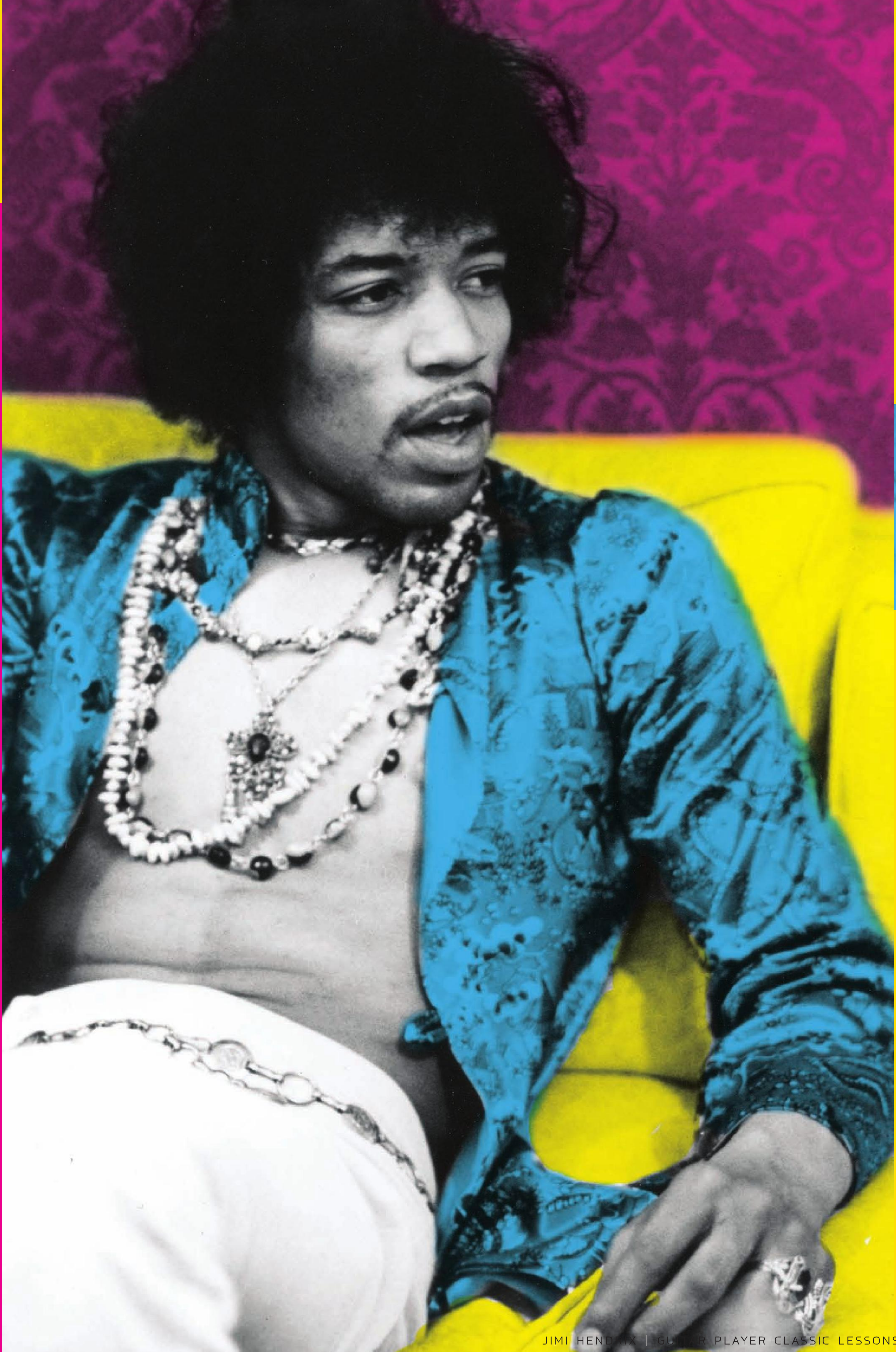
"Sometimes, the group is jamming or something," Hendrix explained, "and then you might run across something really nice. And then you keep running across that, and you start shouting out anything that comes to your mind—you know, whatever the music turns you on to. If it's heavy music, you start singing things."

Well aware that new songs could occur without warning, Hendrix was fanatical about taping ideas on portable Sony and TEAC 4-track decks he toted around.

"Jimi was a massive chronicler of his own and other people's jams," described Michael Bloomfield, "and I personally saw at least ten jams he recorded. His musical approach—as he explained it to me—was to lay out the entire song and decide how it should be. He'd think about horns, strings, and the way everything would wind up. He would play the drum beat on a damped wah pedal, the bass part on the bass strings of his guitar, and sketch out the pattern of the song with just the wah. Then, he would flesh the pattern out by adding chords and syncopation. He was extremely interested in form—in a few seconds of playing, he'd let you know about the entire structure. That's why he liked rhythm playing so much—the rhythm guitar could lay out the structure for the whole song. He would always say, 'This is a world of lead-guitar players, but the most essential thing is to learn the time, the rhythm.'"

For rock's greatest guitarist, songwriting was ultimately a Zen-like expression of spirituality.

"There's no telling how many lives your spirit will go through—die and be reborn," Hendrix told *Life* in 1969. "Like my mind will be back in the days when I was a flying horse. Before I can remember anything, I can remember music and stars and planets. I could go to sleep and write 15 symphonies. I had very strange feelings that I was here for something, and I was going to get a chance to be heard. I got the guitar together because that was all I had. A musician—if he's a messenger—is like a child who hasn't been handled too many times by man, who hasn't had too many fingerprints across his brain. That's why music is so much heavier than anything you ever felt." *—Excerpted from the October '93 GP.*



KEYS TO THE MYSTICAL KINGDOM

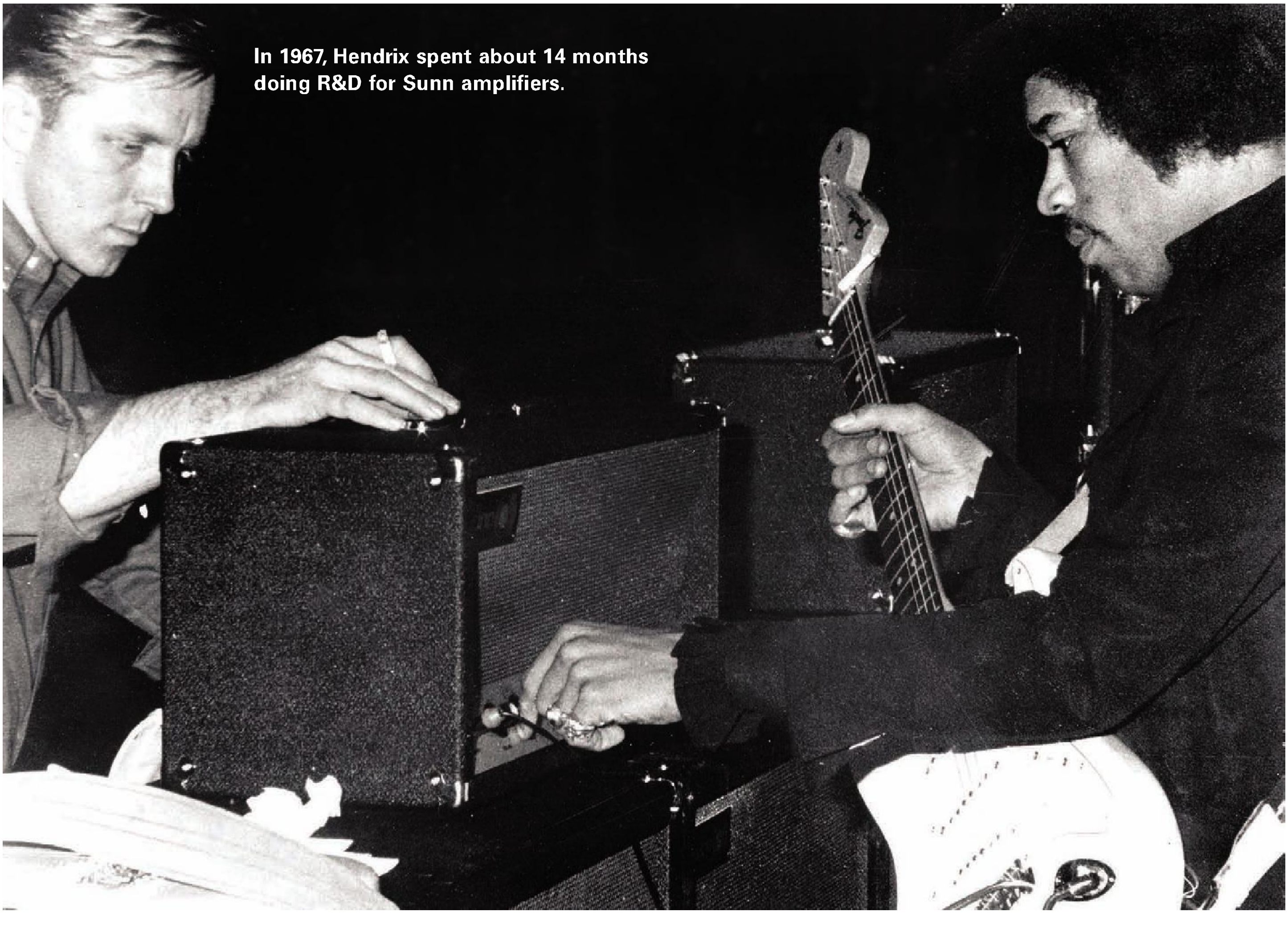
By Art Thompson

THE GEAR OF JIMI HENDRIX

Hendrix's transformation from a quirky, Nashville-based R&B player nicknamed "Marbles" to an acid-tripping, gypsy, mega-star changed not only the face of pop music, but the rules of the game, as well. For example, songs and the equipment they're played on are usually separate entities, but Hendrix's songs and sounds were incredibly intertwined, and it's safe to say his tools were part of his magic. (Try to imagine "Foxey Lady" or "Third Stone from the Sun" in any other context than Hendrix's, and it just doesn't compute.) Fortunately, with the help of books such as *Cherokee Mist* and *Jimi Hendrix: Electric Gypsy*, as well as the recollections of people fortunate enough to have known Hendrix during his brief life, we can learn a good deal about his equipment.

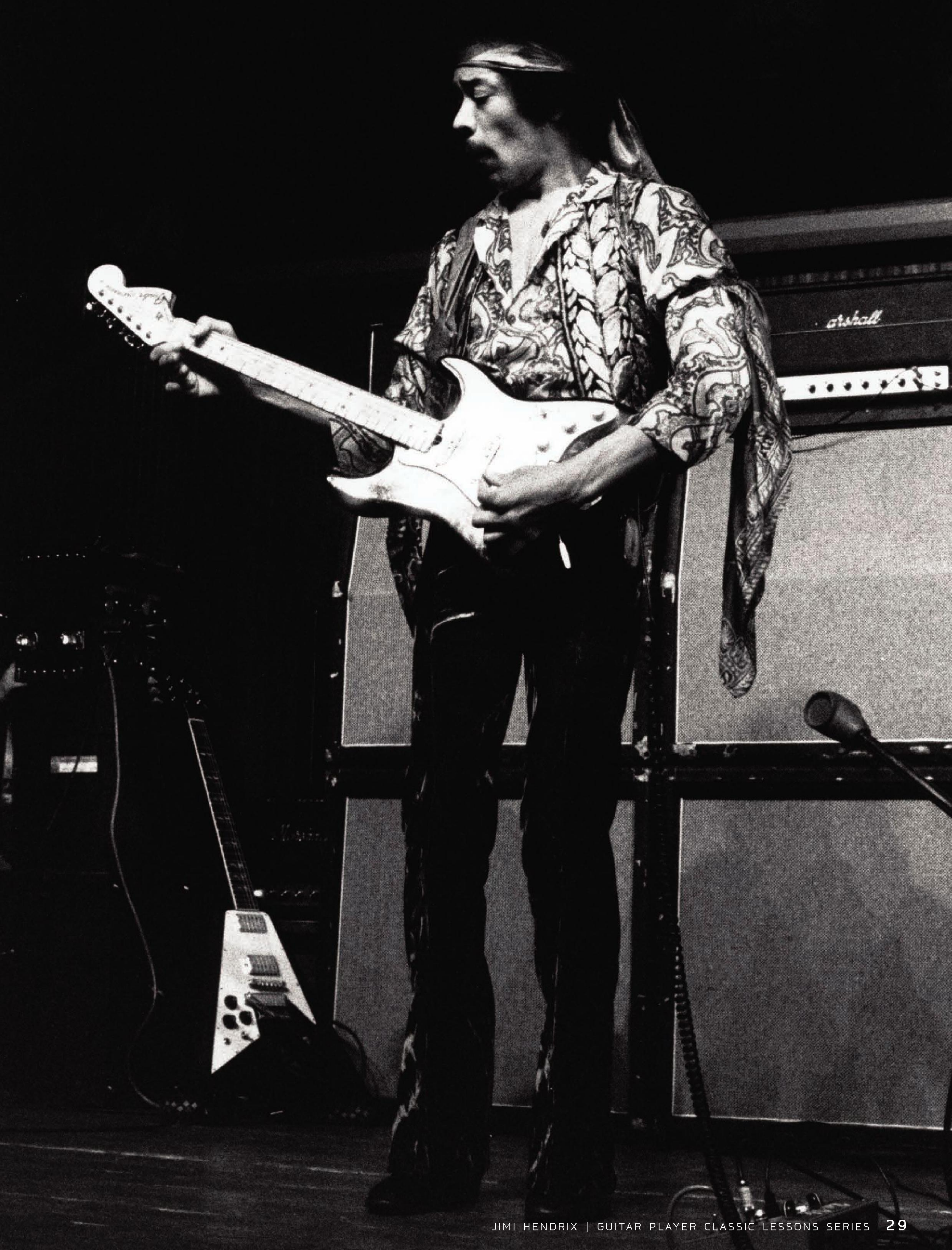
The Guitar Story

Somewhere between his eleventh and 13th birthdays, Hendrix received his first guitar—an inexpensive acoustic— from his father, who bought it after seeing his son holding the neck of a broom and strumming the bristles. His first electric guitar was a white, single-pickup Supro Ozark that his father purchased from Myers Music in Seattle in 1959. Next



In 1967, Hendrix spent about 14 months doing R&D for Sunn amplifiers.

PHOTO (OPPOSITE): JORGEN ANGEL/RETNA


arshall

came a red, single-pickup Silvertone Danelectro that Hendrix was slinging with Seattle's Tomcats in early '61. He parked this guitar with a girlfriend when he joined the army that year, and switched to a cheap Eko or Kay for a while. Eventually, he asked his father to send him the Danelectro, which he had nicknamed "Betty Jean."

While gigging around Tennessee with the King Casuals in '62, he traded in the Dano for a new Epiphone Wilshire—a dual-pickup guitar with a solid-mahogany body and a glued-in mahogany neck. He also bought an Ibanez electric from Collins Music in Clarksville, Tennessee. Unable to pay the $10-per-week installments, he voluntarily returned the guitar.

During his nine-month stint with the Isley Brothers in 1964, Hendrix got his first Fender—a blond '59 or '60 Duo-Sonic. With Little Richard's Upsetters in '65, he slung a Fender Jazzmaster. He switched back to a sunburst Duo-Sonic with Curtis Knight & the Squires, but later returned to a Jazzmaster. With funds supplied by his then girlfriend—and the trade-first Strat from Manny's Music in New York, in the summer of '66. He used a number of different CBS-era Strats—mainly rosewood-fretboard models—while gigging around New York's Greenwich Village in '66 and '67 as Jimmy James and the Blue Flames, and, later, with the Experience. Hendrix would narrow his choices to the black or white Strats with maple fretboards that were his primary

ROGER MAYER ON MAKING JIMI'S BOXES OF MAGIC

Roger Mayer started out creating effects for Jimmy Page in 1964, and, after introducing Hendrix to his Octavia pedal in 1967 (for the solo on "Purple Haze"), Mayer became Hendrix's wizard of fuzzboxes and other tone gizmos. For his current offerings, visit www.roger-mayer.co.uk.

"I saw Jimi at his historic Bag O'Nails show in London in 1967," relates Mayer, "and I guess we hit it off, because the next week I went down to see him at another gig, and I brought some of my experimental electronics. He played with them in his dressing room. One of the devices was the Octavia, which added forms of distortion and second harmonics [to the guitar sound]. It was basically an exercise in knowing what to do wrong, and it produced a very unique sound. Later, I joined Jimi at Olympic Studios–where he recorded 'Fire' and 'Purple Haze' on a 4-track deck. There was not a lot of overdubbing, and probably a maximum of three guitar tracks. Jimi and I used to get alone in the control room, and he was very instrumental in the creative sound of the mixes–it did not come from the engineer.

"When Jimi and I talked about the way something should sound, he'd say something like, 'I want the sound of a spaceship going away.' It was more in artistic terms, because one can't exactly say what one intends to do electronically. It's too hard, because the artistic influences the electronic, and vice versa. Ultimately, I made five or six different variations on fuzz boxes for Jimi, and I can't remember how many Octavias.

"People get so hung up with the technicalities of things, when it's really the electronics, plus the guitar and the self. It's all part of one thing. It's not just the box that does it. You must modify your way of playing to fit in with the electronics–the guitar and the box on the floor must become part of you. Jimi was extremely good at that. You could give him a new piece of electronics, and he'd assimilate the controls very quickly. He was the fastest I've ever seen at that." *–Excerpted from Jas Obrecht and Bruce Bergman's profile in the February '79* GP.

axes for the rest of his career. (Although he owned innumerable Stratocasters—and often carried more than 13 at a time when touring— only six can be accounted for today.)

Hendrix bought right-handed Strats because he preferred to have the controls on top. He'd reverse the nut, and wind his low-*E* string the opposite direction around the farthest tuner in order to keep it from jumping out of the nut slot. He originally tuned to standard pitch, but he eventually tuned down a half-step to ease the strain on his voice.

Of course, Hendrix bought and played other guitars—lots of other guitars—and he gave many away. Henry Goldrich of Manny's recalls selling him everything from a Gibson ES-330, to a Gibson Firebird, to a Mosrite electric resonator guitar. His other guitars included a Guild 12-string acoustic, an Acoustic Black Widow Spider, a double-neck Mosrite, a Hagstrom 8-string bass (played on "Spanish Castle Magic" from *Axis: Bold as Love*), various Rickenbackers (a bass, a 6-string, and a 12-string), a '67 Gretsch Corvette, a left-handed Guild Starfire Deluxe fitted with a Bigsby tremolo, a '67 Gibson Flying V, a '55 Gibson Les Paul, a '68 Gibson SG Custom, a black, left-handed Flying V, a Gibson Dove acoustic, a Martin acoustic, and a Hofner electric.

Modifications to his instruments were minimal, and his frets were rarely reworked because the guitars didn't last long enough to become worn. Hendrix did spend hours bending his tremolo bars (by hand) to get them near enough to the body so that he could tap the strings individually, as well as raise and lower their pitches. In a sense, he also "modified" his guitars by smashing them, because the guitar used at the next performance would often be an assemblage of the unsplintered parts stuck together by his equipment manager, Eric Barrett.

"One time, Hendrix's roadies brought in a white Strat that Jimi had thrown off the stage," says Neal Moser, a luthier (and designer of B.C. Rich's Rich Bitch guitar) who was employed by West Coast Organ & Amp Repair in Hollywood, California. "The neck was broken, and they wanted a replacement. Of course, Fender didn't have any at the time, but they did have some Tele necks. We got one, and I modified the butt to fit the Strat body. That guitar ended up in a collage on the *Hendrix in the West* album. One thing I noticed on some of Hendrix's guitars was a very small file cut on the 16th fret—just to the treble side of the *G* string. This was so that Jimi could rattle his third string back and forth across the notch for that little thing he does on 'Foxey Lady.' In those days, guitarists didn't have all these intricate, preconceived ideas about how things are supposed to work. It was a different time and a different place."

Eric Barrett on Fooling His Boss

"You name it, he used it," states Eric Barrett, Hendrix's equipment manager from 1967 to 1970. "On some nights he'd be screaming, 'Eric! This fuzzbox isn't right!' So I would take out another one, and he still wouldn't be happy with that. I'd take out another one. Still not happy. So rather than go through 24, I'd play a psychological game. I'd bring him back the first one he had and say, 'This one is great. It's brand new.' He'd plug it in and say, 'Now that's what it should have been the first time!'

"The same thing would happen with wah pedals. You'd take them back three or four times, and then give him back the first one he had. He'd always say, 'Yeah! Now that's what I'm talking about!' Weird. But I think all musicians do things like that." *–From the September '75* GP

The String Thing

Hendrix's strings of choice were light-gauge Fender Rock 'N' Roll sets (gauged .010, .013, .015, .026, .032, .038). However, guitarist/producer Bob Kulick—an acquaintance of Hendrix's during the Greenwich Village days—remembers him breaking a string in a dressing room, and saying, "Uh oh, I don't have any extras." Kulick asked him what he needed, and Hendrix said he used an *E* string for a *B*. "That was the first time I'd ever heard of anyone moving their string gauges over like that," Kulick says.

But, then again, Band of Gypsies drummer Buddy Miles insisted that Hendrix used a very heavy *E* string, a medium gauge on his *A* and *D*, a Hawaiian *G* string, a light *B*, and a super-light *E*. This was supposedly not just for experimentation, but something Hendrix did because he thought the mixed gauges would keep the guitar in tune better. (Michael Bloomfield apparently tried some of the Hendrix Strats that Miles owned, and he was also a proponent of the mixed gauge theory.)

For picks, Hendrix chose whatever medium gauge his hand came up with when he stuck it into the drawer at Manny's. Barrett simply reports that the Experience carried thousands of picks, as well as hundreds of guitar straps—all selected to match Hendrix's shirts.

The Amp Armada

Hendrix experimented with various amplification systems, but, to use Barrett's words: "It was 99 percent Marshall." The guitarist's route to the Marshall stacks that eventually became his familiar backline was a process of elimination. He reportedly owned a Silvertone amp and a matching 2x12 cab during his days in Tennessee in '61 and '62, but he mainly borrowed amps for gigs. From '65 through '66, Hendrix's mainstay was a Fender Twin Reverb. He reportedly sniffed out Orange amps at Pink Floyd's December 1967 "Christmas on Earth" show in London, and again at his very last concert. Apparently, he couldn't get the sounds he wanted from them.

Also in 1967, Buck Munger solidified a five-year contract (which actually lasted 14 months) between Hendrix and

KEYS TO THE MYSTICAL KINGDOM

PHOTO: DON NIX

Sunn amplifiers after the Monterey Pop Festival. Sunn agreed to supply the entire Experience with anything they needed, in exchange for Hendrix's research and development input.

Hendrix started out with a 100-F cabinet, loaded with one JBL D-130 in the bottom and an L-E 100-S driver horn in the top. There was not much midrange—Munger described the tone as "almost a surfer sound"—and Hendrix combined the cab with a stack of Marshall 4x12s to get a blend. Later, the Sunn setup included up to five Coliseum P.A. tops—altered for guitar at 120 watts RMS each—with ten speaker cabinets loaded with two JBL D-130s each.

"We then went to four 12" Eminence speakers at Jimi's request, and we also took his advice that the minimum acceptable power at that time was 100 watts," recalls Munger.

For the Experience tour that began in February '68, Hendrix used Fender Dual Showmans and Marshalls, and then added 100-watt Sunn Coliseum P.A. tube amps, plus an array of Sunn 2x15 or horn-loaded cabs. Stage photos from this period show quite an assortment of Sunn, Fender, and Marshall gear, but Hendrix soon severed his relationship with Sunn and began using Marshalls almost exclusively.

"Jimi was used to the big numbers," explains Munger, "and when he turned his Sunn amps up, he got a lot of noise he didn't like."

Hendrix's Marshall of choice was the 100-watt Super Lead driving two 4x12 cabs, and his standard backline would quickly grow to three Super Leads and six 4x12s. He plugged his guitar into one amp, and linked it to the others by running a cable from an adjacent input (the Super Leads had four inputs) to the second amp's input jack, and so on.

This was a long way from the band's humble beginnings, when Hendrix and Noel Redding shared one miked 100-watt Marshall during the sessions for their first album. Eventually, the group carried between 12 and 18 heads, and boxes upon boxes of speakers— which had to be changed daily after Hendrix tore through them with his guitar. The grille cloths on the cabinets, however, were left hanging. And because Hendrix performed with his amp settings nearly always on full, his systems wore out fast.

In 1969, the Experience began using the services of West Coast Organ & Amp Repair in Hollywood, California, to prepare and maintain their equipment. "We received eight new Super Lead heads and about ten 4x12 cabinets before the start of Jimi's '69 tour," says David Weyer, who was then West Coast's amp technician. "Hendrix wanted us to install heavier-duty speakers, so we took out all of the 25-watt Rola Celestions and replaced them with 75-watt Rolas that we bought from [Vox distributor] Thomas Organ. They used those speakers in the solid-state Super Beatles that were being made here. Jimi told me that he preferred the sound of 6550 tubes in his Marshalls, so we replaced the stock Mullard EL34s with General Electric, Tung-Sol, and RCA 6550s that I got from Yale Radio on Sunset Boulevard in Hollywood. I rebiased all the amps and changed their suppressor-grid voltages to keep the 6550s from over-dissipating.

"Jimi didn't have all the associations together about how different tubes affected his sound—none of us really did. But we tried to give him what he wanted, and that may have simply been more volume. His amps were definitely louder after we got done with them! By the end of a tour, Jimi would always have two or more tops that he liked best, and I'd measure their voltages and spec everything out in an attempt to understand why they sounded particularly sweet. His favorites always seemed to be the ones with extra-high plate voltage. His transformers also blew quite frequently, so we kept plenty of replacements.

"We kept most of his Fender Showmans stock. I modded some with 6550 tubes, but that required building heavier-duty power supplies. We usually just tuned the Fender stuff to sound as good as possible. Jimi had some 2x15 bottoms that would come in all torn up with the speaker grilles kicked in. We'd recover them, replace the broken speakers, and send them back out. Amp bashing was a big thing back then."

Effectric Ladyland

Effects were pretty new when Hendrix began forging his classic sound, and he once said that the first time he heard wah-wah was on Cream's "Tales Of Brave Ulysses." Soon after, a Vox wah became an indispensable part of his sound. Though Hendrix began using a fuzzbox (probably a Maestro) while playing with Curtis Knight, it was after meeting a young effects builder named Roger Mayer in London in 1967, that he was introduced to the neutron bomb of fuzz technology—a prototype design that Mayer called the Octavia. A fuzzbox with frequency-doubling circuitry that synthesized a second note an octave above the fingered note, the Octavia was first used by Hendrix on "Purple Haze" and "Fire." Mayer signed on as a guitar tech for the Experience's 1968 U.S. tour, and he continued to work with Hendrix for some time thereafter. Though Hendrix's main fuzzbox was the Arbiter Fuzz Face, Mayer says he built 16 or 17 fuzzes for Jimi, along with an unknown number of Octavias.

Another essential ingredient in Hendrix's tone chain was the Univox Uni-Vibe—a chorus/rotating-speaker simulator that was introduced in 1969. Hendrix immediately added the device to his setup, and he continued using it throughout his career. (The Uni-Drive was another Univox product that Hendrix may have used around 1970.) A rotary-speaker fan, Hendrix played through a Leslie on *Axis: Bold as Love* and *Electric Ladyland*, and he occasionally used Leslie speakers live. His standard effects order was wah, Octavia, Fuzz Face, and Uni-Vibe.

Clues as to why Hendrix preferred one device over another are scarce. "He didn't express to anybody what he wanted," says Barrett. "His ears—and only his ears—knew his tastes."

The only scrap comes from Michael Bloomfield, who once stated that Hendrix gave him a big lecture about the Fuzz Face and the CryBaby being the only ones that really worked. "He said the CryBaby gave the biggest range from treble to bass, and it had the hugest wah effect, the fastest action, and the most authentic vocal sound," remembered Bloomfield. "The Fuzz Face was the most distorted sounding of such units, and the two plugged together created permanent sustain and endless distortion."

—Excerpted from Art Thompson's "Burning the Midnight Lamp" in the September '95 issue of Guitar Player. *Additional info from GP's September '75 Hendrix Special.*

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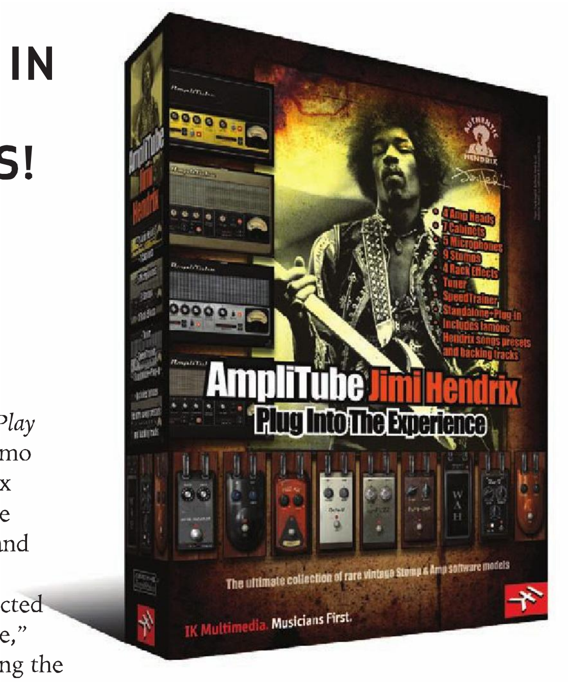
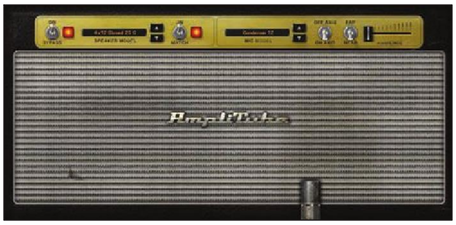


IK Multimedia is offering all *How To Play Like Hendrix* readers a free ten-day demo version of its AmpliTube Jimi Hendrix software—the first authentic software recreation of Hendrix's iconic amps and effects. This means you can perform "Foxey Lady" (page 36), and the selected riffs from "Little Wing," "Purple Haze," "The Wind Cries Mary," and "All Along the Watchtower" (page 50) with fabulously accurate emulations of the actual tones used on those songs by Hendrix himself. The folks at IK Multimedia have made the process even easier by making available specific, ready-to-rock presets for the Hendrix tunes covered in this special issue. To download your free ten-day demo of AmpliTube Jimi Hendrix, go to **www.amplitube.com/Download-ATJH.php.** And more demo versions are available at **www.ikmultimedia.com/hendrix**!

Here's some info on how AmpliTube Jimi Hendrix emulates the classic Hendrix tones for the songs and riffs in *How To Play Like Jimi Hendrix*:

Jimi's original rig chain on "Foxey Lady" included a vintage Roger Mayer Axis Fuzz, and also a Marshall 1959 JTM100. Jimi often used multiple amp heads (up to six) looping them together to get more power, as well as many different fuzz box units to get the sound he desired. The rig chains for "Foxey Lady" appear as presets in AmpliTube JH, with different amps and FX for Intros 1 and 2, and also the Rhythm section.

One of Jimi's most celebrated songs, "All Along the Watchtower" was known for it's captivating intro and fabulous wah manipulations during the guitar solos. AmpliTube Jimi Hendrix's Wah 46 is based on the Vox V846 wah—considered to be one of the best sounding wah-wahs of all time, and a part of Hendrix's signature sound. Although the original had no auto-wah features, this additional functionality has been added for more convenient usage when played on a computer.



The sound of "Purple Haze" was created by a combination of a Roger Mayer Octavia and a Vox V846 wah. The Octavia is a fuzz box with frequency-doubling circuitry that produces a second note an octave above the fundamental note.

In the winter of 1967, Jimi wrote the tender ballad "The Wind Cries Mary" in the wake of a bitter fight with his girlfriend. It was recorded in about 20 minutes utilizing Jimi's Marshall 1959 JTM100 Super Lead—a tone recreated by AmpliTube Jimi Hendrix's British Lead S100 amp. Other modules replicating the original recording of this song include the 4x12 Closed J120 (based on a Marshall 4x12 equipped with JBL D120F speakers) and the Ribbon 160 microphone (based on Beyerdynamic's M160).

The tones of "Little Wing" are made from Jimi's combination of two Fender Dual-Showman Ds, a closed 2x15 cabinet equipped with JBL D130Fs, and an open-cabinet Fender Twin 2x12 equipped with JBL D120Fs. Hendrix acquired the 100-watt Showman in 1968, and used it in '68 and '69 while on tour with the Experience.

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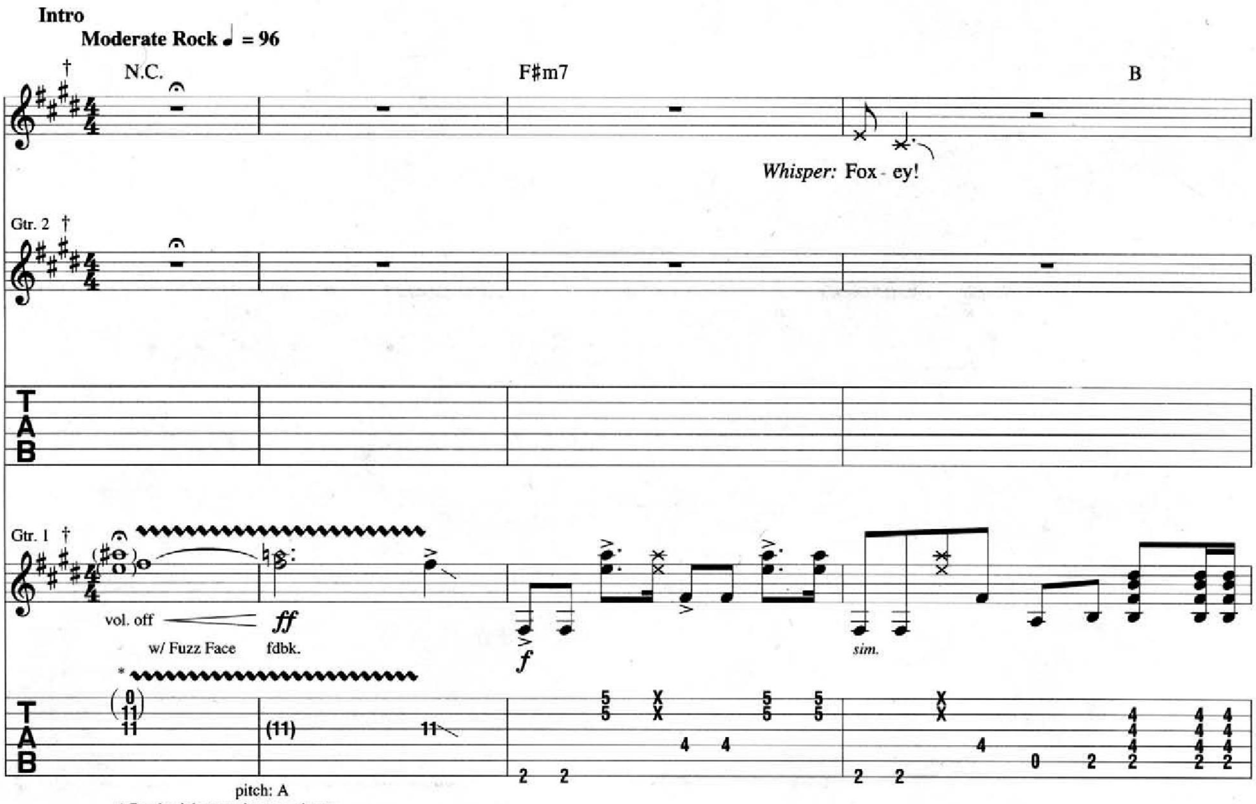
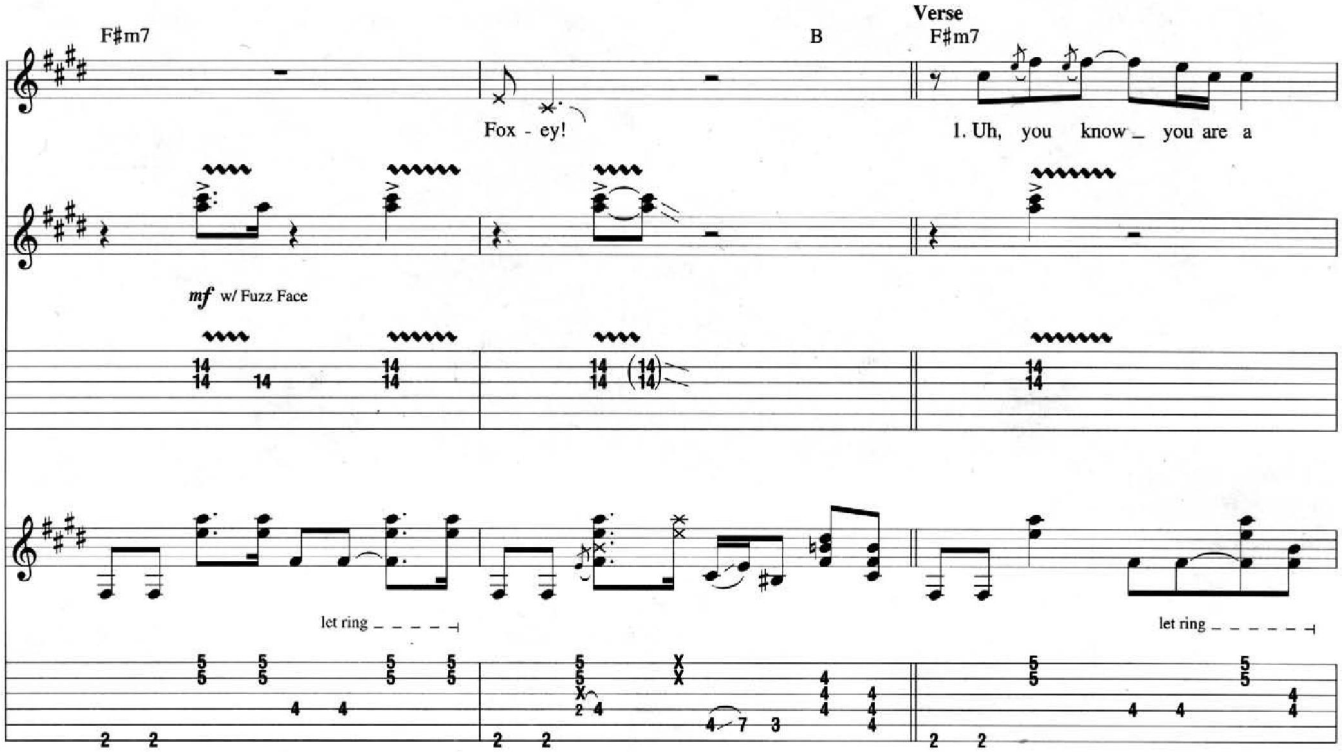
WORDS AND MUSIC BY JIMI HENDRIX



* Don't pick notes in parentheses.

† Key signature denotes F♯ Dorian.



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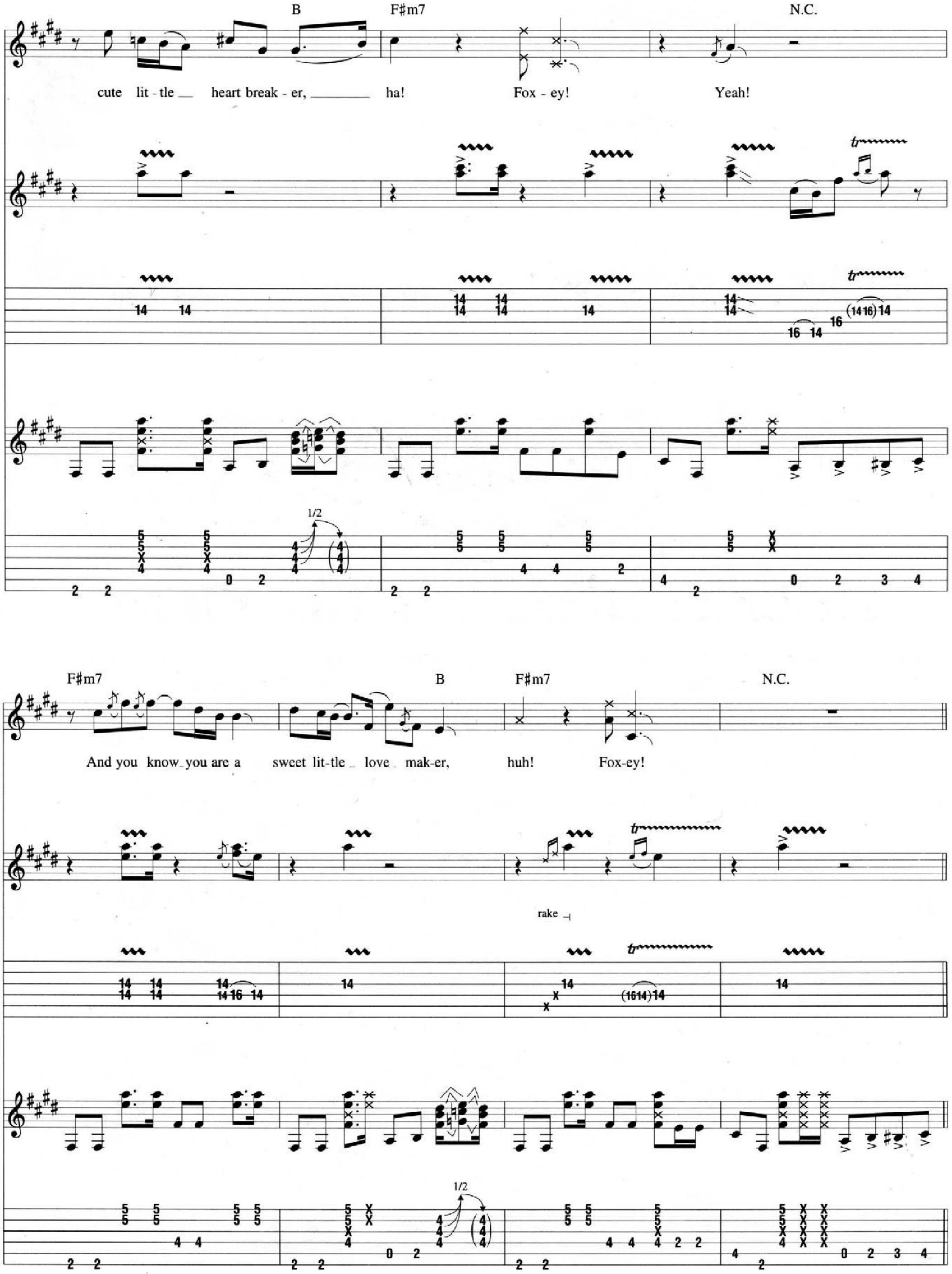
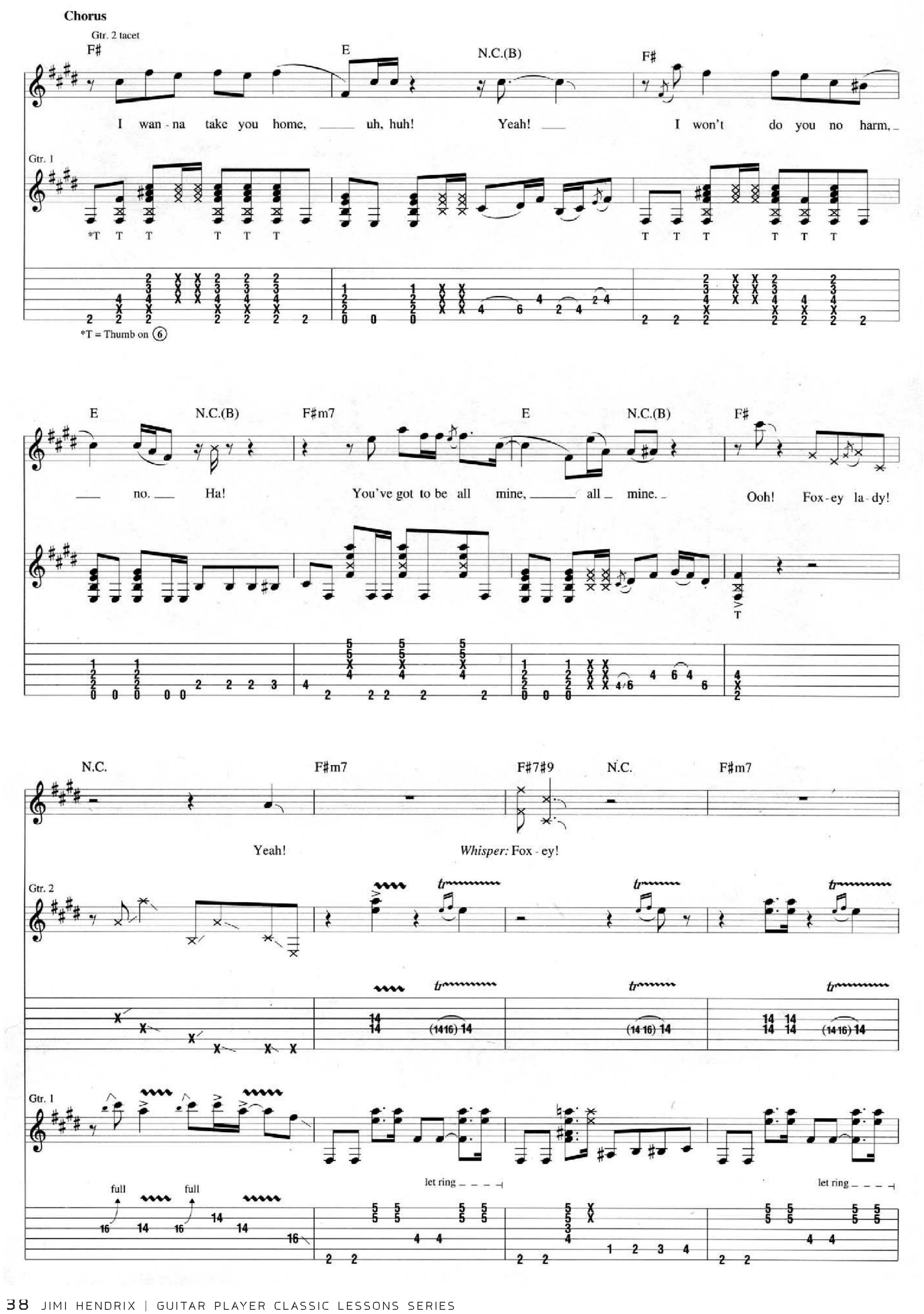

B
F#m7
N.C.
cute lit - tle heart break - er, ha! Fox - ey! Yeah!
1/2
F#m7
B
F#m7
N.C.
And you know you are a sweet lit-tle love mak-er, huh! Fox-ey!
rake
1/2


Chorus
Gtr. 2 tacet
F♯
E
N.C.(B)
F♯
I wan-na take you home, uh, huh! Yeah! I won't do you no harm,
Gtr. 1
*T T T T T T
T T T T T T
*T = Thumb on ⑥
E
N.C.(B)
F♯m7
E
N.C.(B)
F♯
no. Ha! You've got to be all mine, all mine. Ooh! Fox-ey la-dy!
T
N.C.
F♯m7
F♯7♯9
N.C.
F♯m7
Yeah!
Whisper: Fox-ey!
Gtr. 2
tr
Gtr. 1
full
full
let ring
let ring

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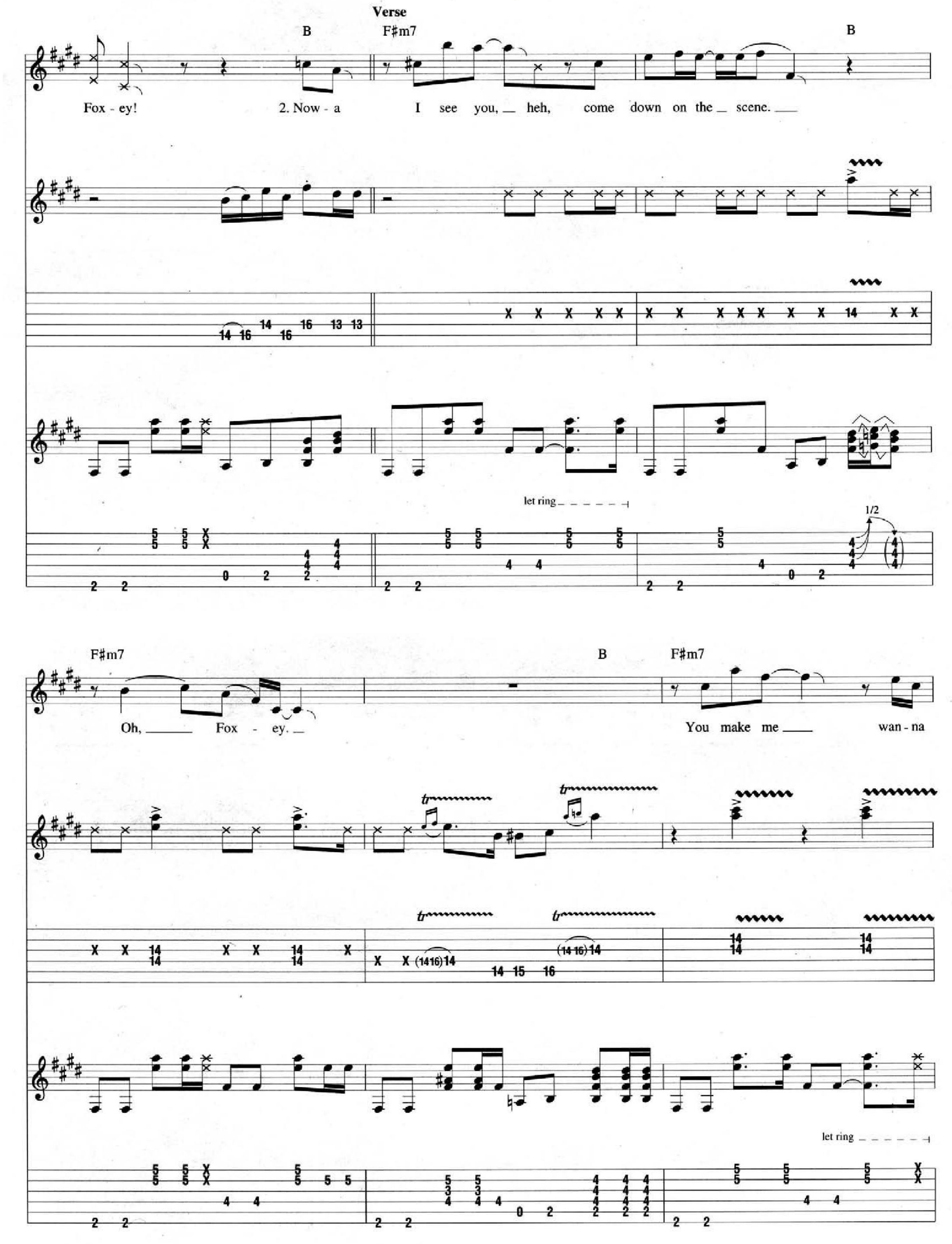
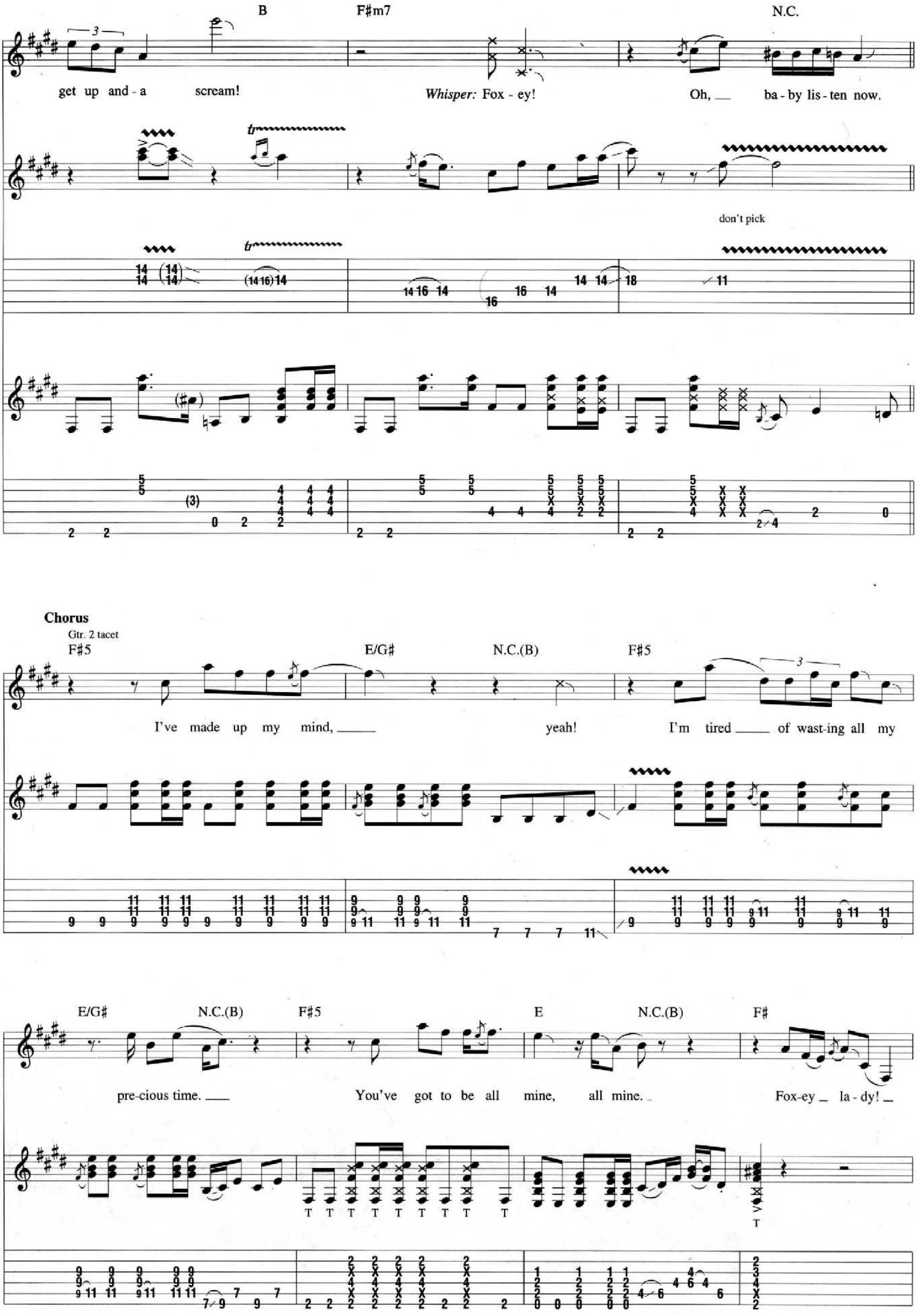
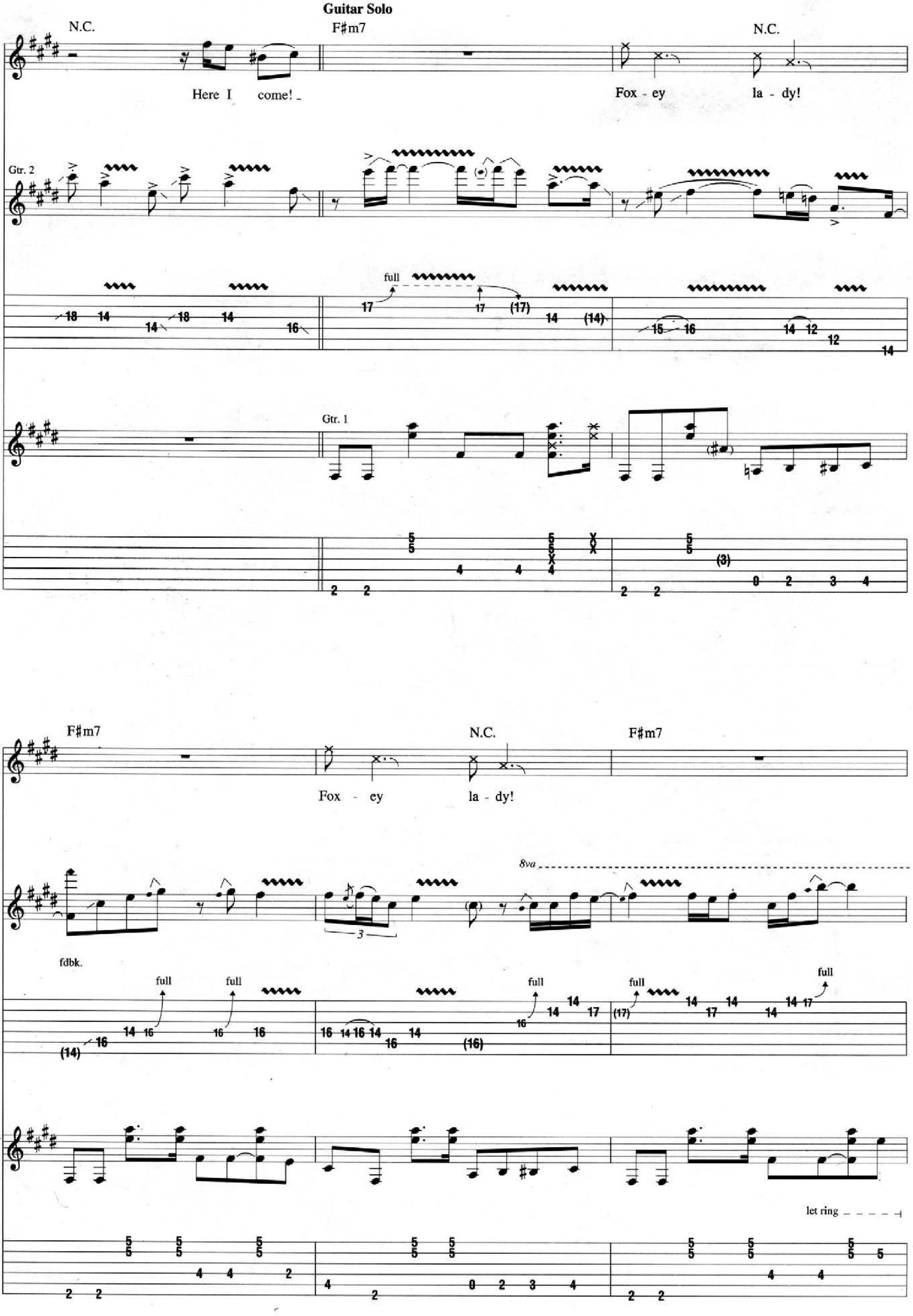
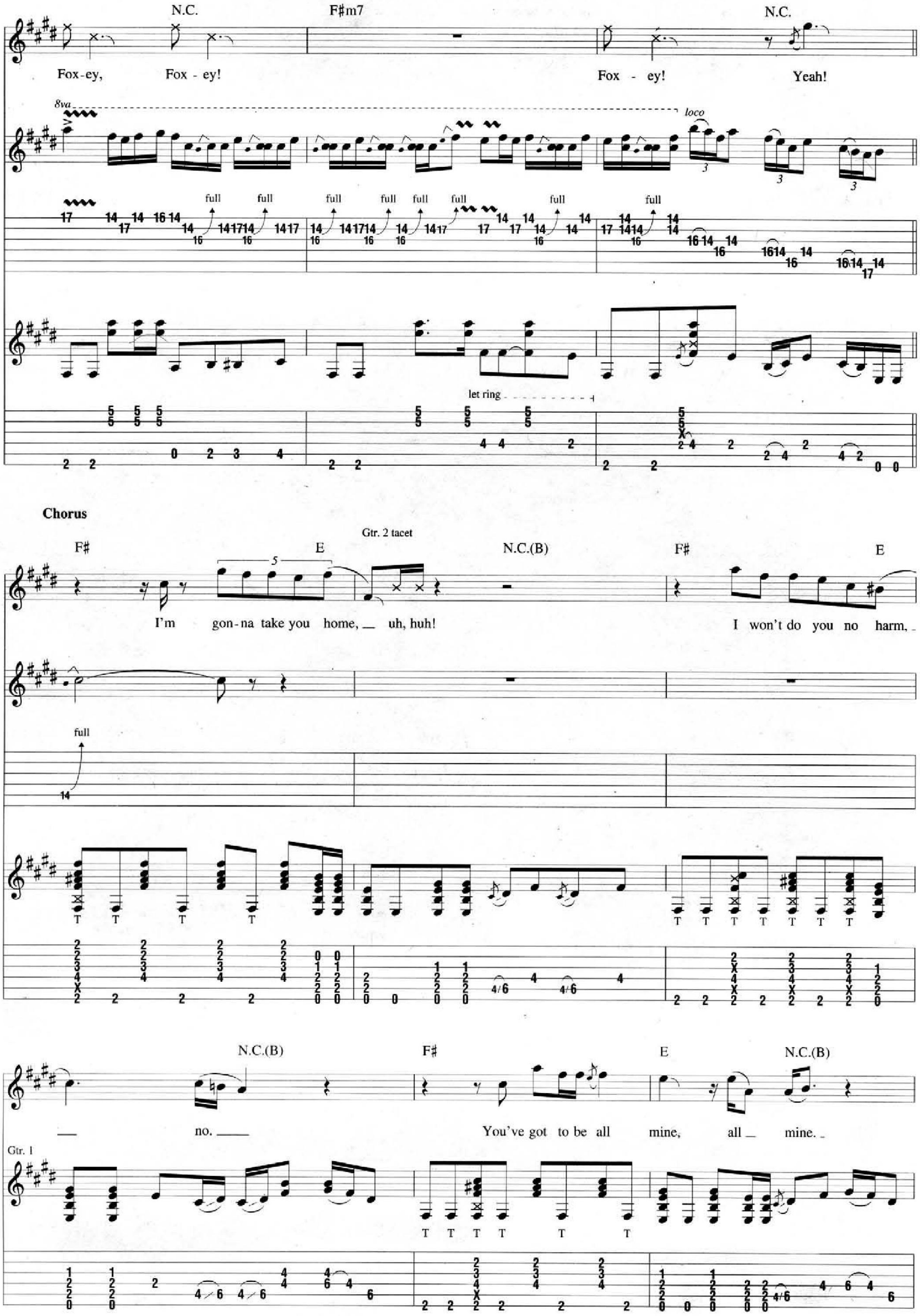
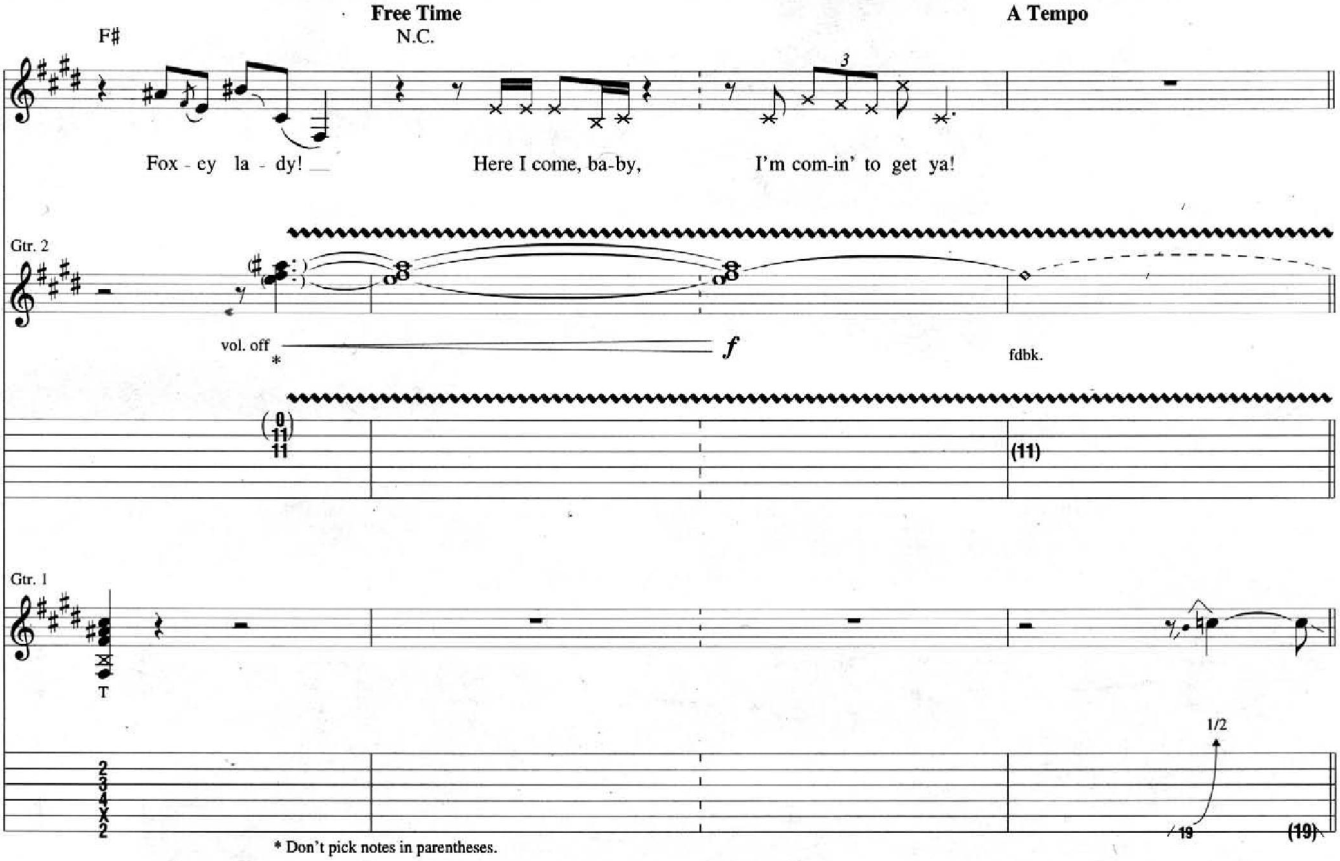



B
F#m7
N.C.
get up and - a scream!
Whisper: Fox - ey!
Oh, ba - by lis - ten now.
don't pick
Chorus
Gtr. 2 tacet
F#5
E/G#
N.C.(B)
F#5
I've made up my mind,
yeah!
I'm tired of wast-ing all my
E/G#
N.C.(B)
F#5
E
N.C.(B)
F#
pre-cious time.
You've got to be all mine, all mine.
Fox-ey la-dy!


Guitar Solo
N.C.
F#m7
N.C.
Here I come!
Fox - ey
la - dy!
Gtr. 2
full
Gtr. 1
F#m7
N.C.
F#m7
Fox - ey
la - dy!
8va
fdbk.
full
let ring


N.C.
F♯m7
N.C.
Fox-ey, Fox - ey! Fox - ey! Yeah!
8va
loco
full
let ring
Chorus
F♯
E
Gtr. 2 tacet
N.C.(B)
I'm gon-na take you home, uh, huh!
I won't do you no harm,
no.
You've got to be all mine, all mine.
Gtr. 1



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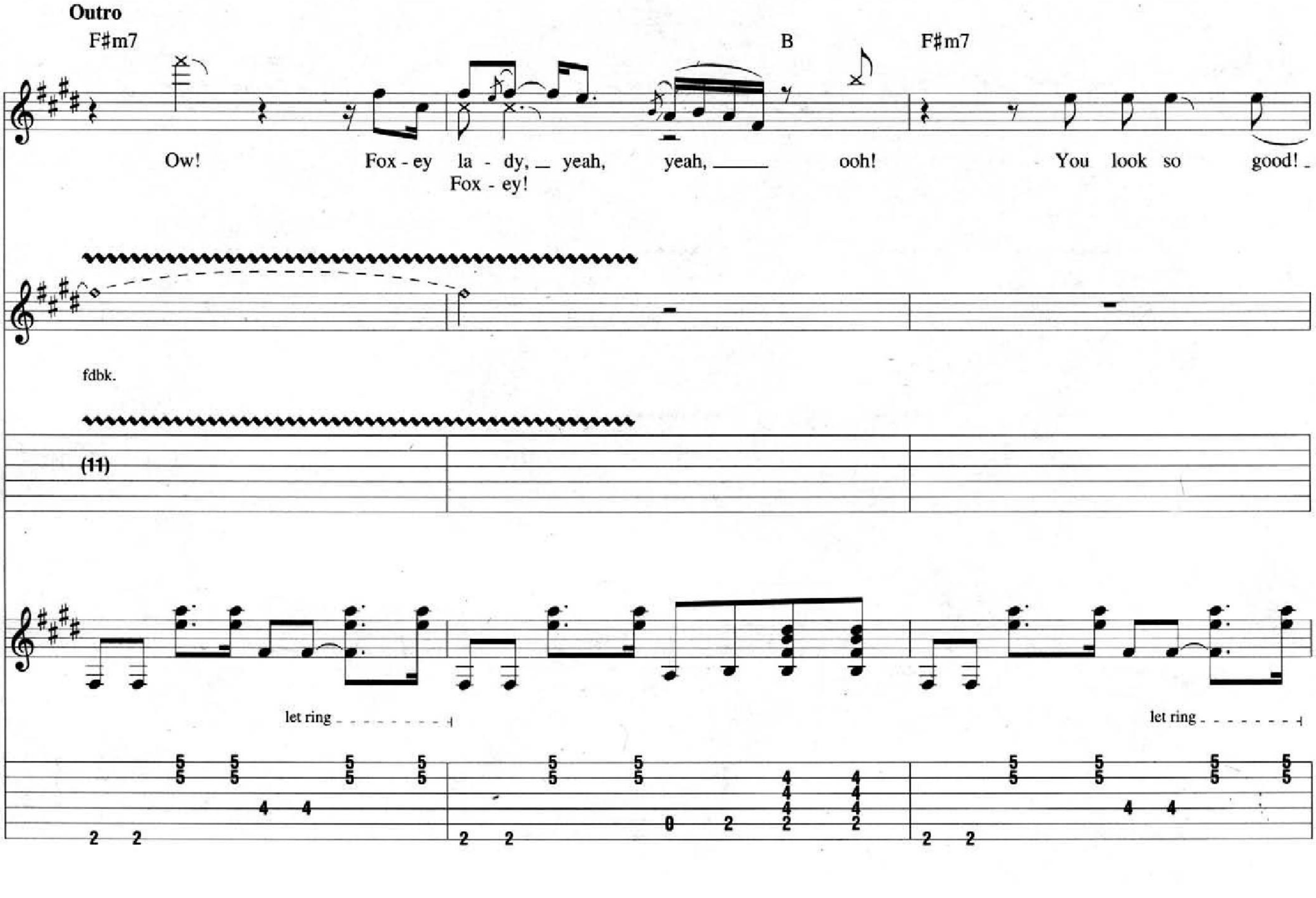
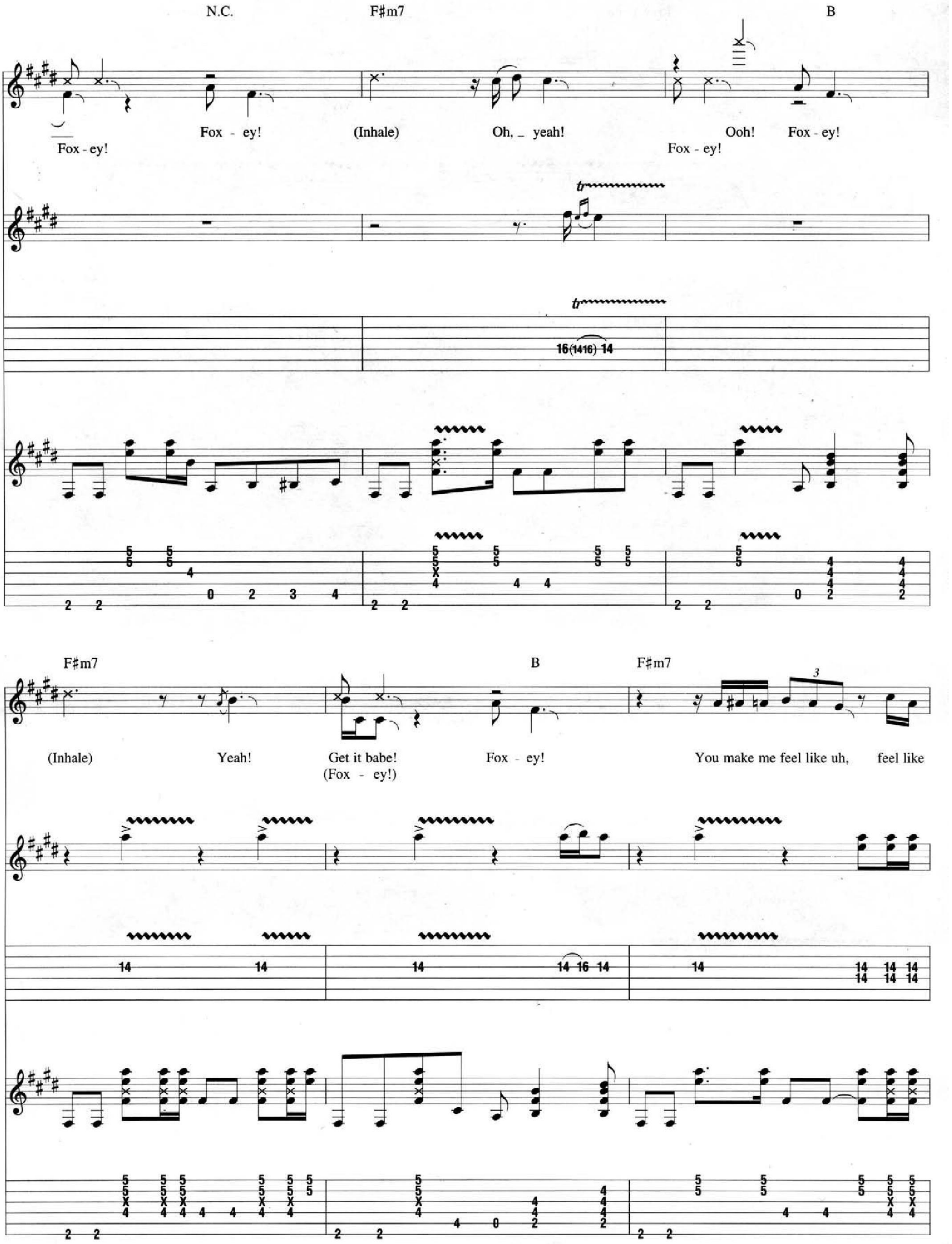
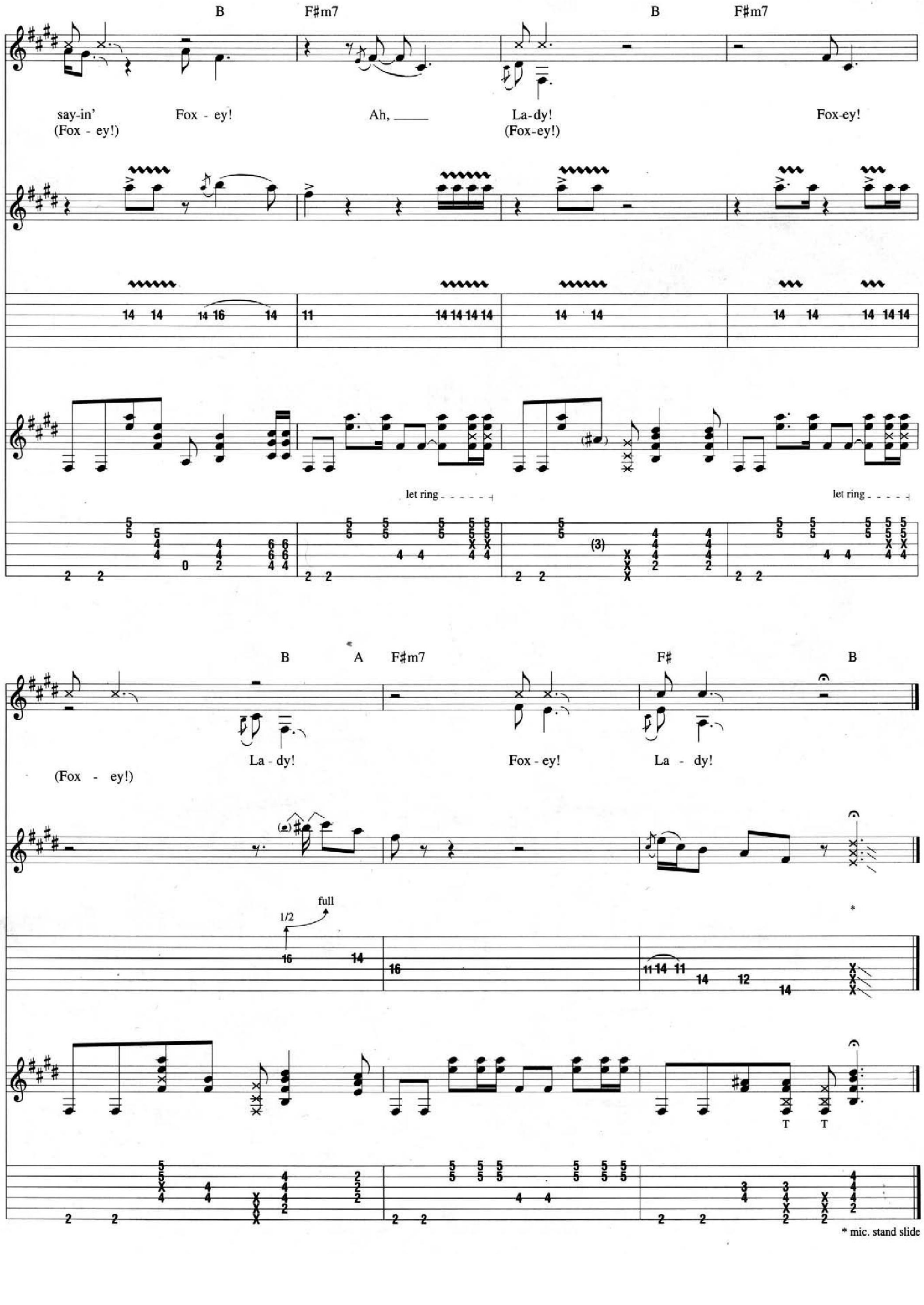
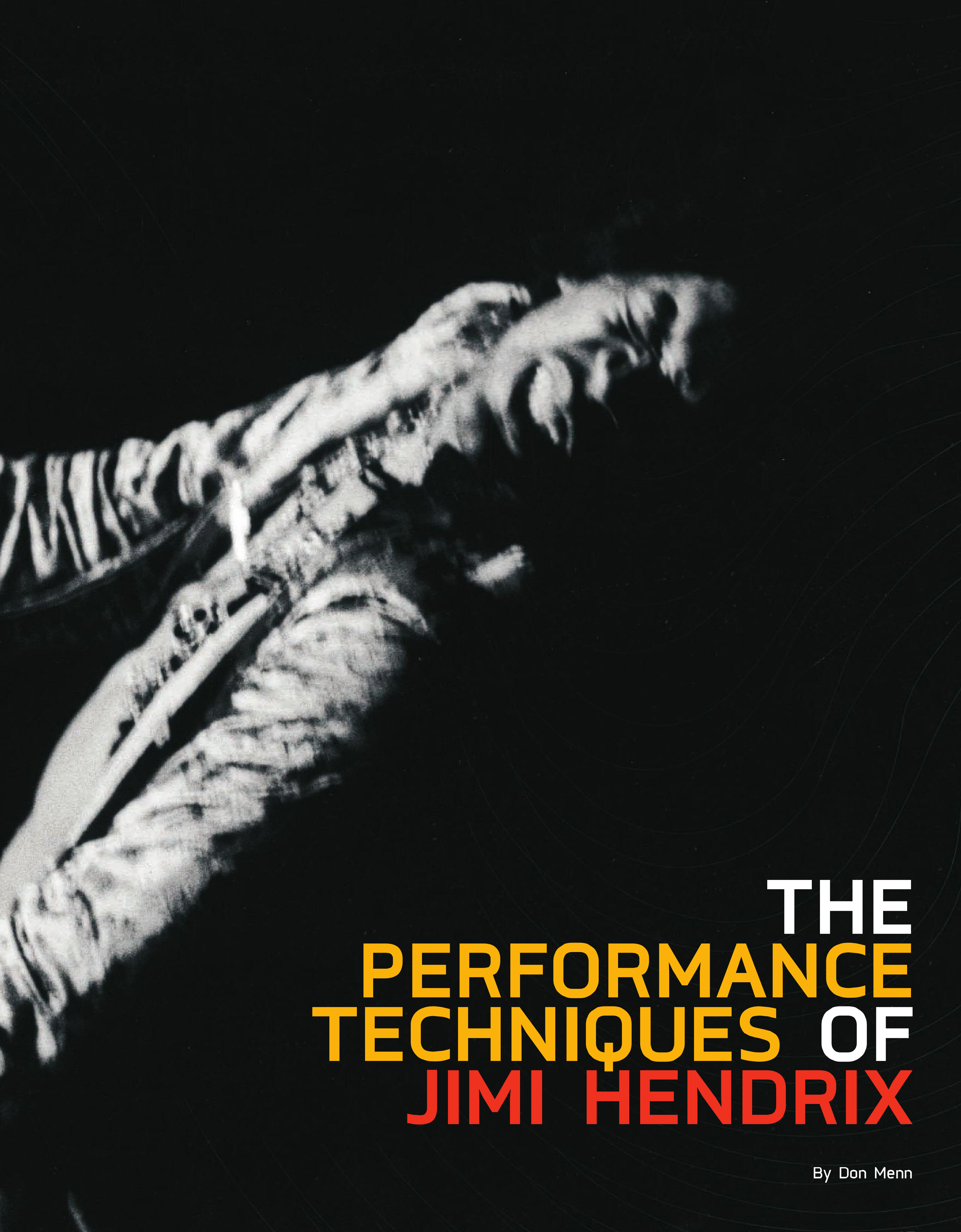



N.C.
F♯m7
B
Fox - ey!
Fox - ey!
(Inhale)
Oh, _ yeah!
Fox - ey!
Ooh!
Fox - ey!
F♯m7
B
F♯m7
(Inhale)
Yeah!
Get it babe!
(Fox - ey!)
Fox - ey!
You make me feel like uh,
feel like


B
F#m7
B
F#m7
say-in'
(Fox - ey!)
Fox - ey!
Ah, ____
La-dy!
(Fox-ey!)
Fox-ey!
let ring
let ring
B
A
F#m7
F#
B
La - dy!
(Fox - ey!)
Fox - ey!
La - dy!
1/2
full
T
T
* mic. stand slide

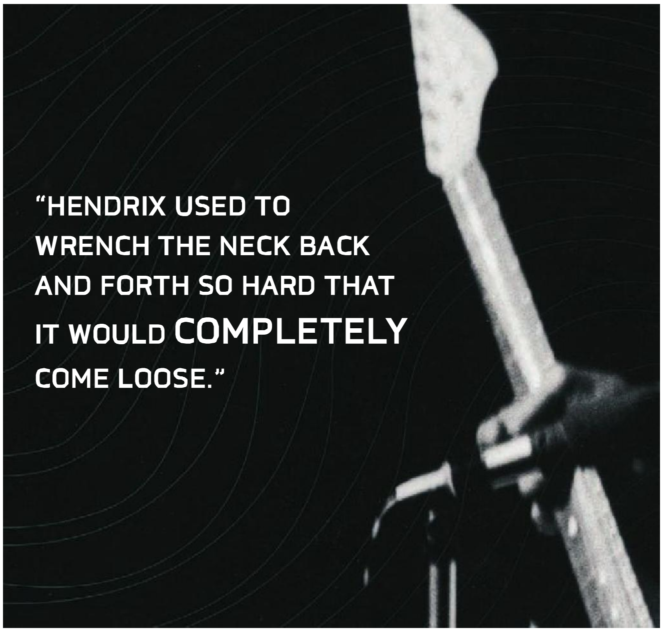
KISSING THE SKY



THE PERFORMANCE TECHNIQUES OF JIMI HENDRIX

By Don Menn

Trying to unscrew Jimi Hendrix's favorite techniques is as puzzling an undertaking as finding an adequate way to describe with words the difference between red and green.Here the problem is even more complex, because in Hendrix's case, we aren't trying to verbalize the distinguishing qualities of two colors, but of every hue used in some wildly vibrant canvas. We do know that Hendrix must have gone through certain procedures that resulted in certain sounds. And it follows that, as all those weird sounds were repeatable effects, then it should be possible to list in tidy order the manipulations that led to each Hendrixian effect. So where are those lists that detail each element of Hendrix's guitar magic? Hendrix himself never thought to write them down. Such an analytical logging would be totally antithetical to his musical approach—he was too involved with creating new effects to chronologize the old. Nevertheless, there are a few highly noticeable movements that Hendrix went through that seem to have some bearing on what sounds came out of his amplifiers. Here's a list of a few of those actions—common techniques that Hendrix used to create his rainbow of sonic colors.



Showmanship

Using tricks that go back a half-century or more, Hendrix revived and re-popularized many of the old bluesmen's favorite show-stoppers. He played his guitar behind his head or back, and shoved the neck of his guitar between his knees. Most memorable of all, he played—actually played music—while holding the guitar to his mouth. It's not entirely a closed matter on how he used his mouth, or, for that matter, if he really used his teeth. Jess Hansen, a major Hendrix authority, says Hendrix pushed forward with his front teeth, moving his chin from his chest outward. Eric Barrett, Hendrix's equipment manager, while conceding that no one really knows, thinks Hendrix did just the opposite—that he plucked with his teeth, moving his chin in towards his chest.

Chuck Rainey, who played with Hendrix, believes that he was not using his teeth at all, but picked with his tongue. Innumerable photographs give credence to all theories, and observers abound who swear by their own pet explanations.

Hendrix himself said the idea came to him "in a town in Tennessee. Down there, you have to play with your teeth or else you get shot. There's a trail of broken teeth all over the stage."

Did it leave his gums sore? He advised others against trying it, but said he would never do it if it hurt him. Towards the later part of his career, Hendrix discarded most of these maneuvers.

Destruction

The sounds of a neck shredding. An amp flying apart. A string popping, writhing, and melting away. A dismembered pickup amplifying its own unraveling through a shattered speaker. These were sounds that Hendrix did not invent, but nevertheless used to a particularly musical degree. They fit in well with his more aggressive, raw finales.

The Who's Pete Townshend did this before Hendrix, and he picked it up in art school, where "autodestruction" was an offshoot of the happenings staged in the early '60s. These were created by painters, who used the everyday world not for a canvas, but as a canvas when they concocted events such as dropping a piano from a crane, filling the splintered wreck with hay, and then incinerating the whole mess.

In the early part of his career, Hendrix smashed many guitars, burned a few, and harpooned his speaker cabinets sometimes for show, sometimes out of frustration, and, occasionally, to create a raucous acoustical effect. It was all part of trying to get the most from his equipment, and when he could wring no more from it, he'd pound it out.

The Tremolo Bar

Hendrix used the wang bar on his Stratocasters to wrench out numerous effects for which the device had not been originally designed. According to Mike Bloomfield, Hendrix altered his tremolo bars to make them capable of changing a string's pitch by three steps. Barrett says Hendrix bent these bars by hand so that they would be close enough for him to lightly "bop" individual strings with the handle. He manipulated the bar in the usual ways with his picking hand, but also used less orthodox methods—such as vibrating it rapidly with his chording hand while tightening and loosening machine heads, pounding on the guitar's neck, or playing around with the tone and volume controls.

Vibrato & Thumb Moves

Hendrix got his vibrato in every way imaginable. Primarily he used a push-pull action (moving the string back and forth across the frets) while slightly shaking his wrist. Barrett recalls Hendrix's incredible strength—he could bend the first string on a bass all the way to the top.

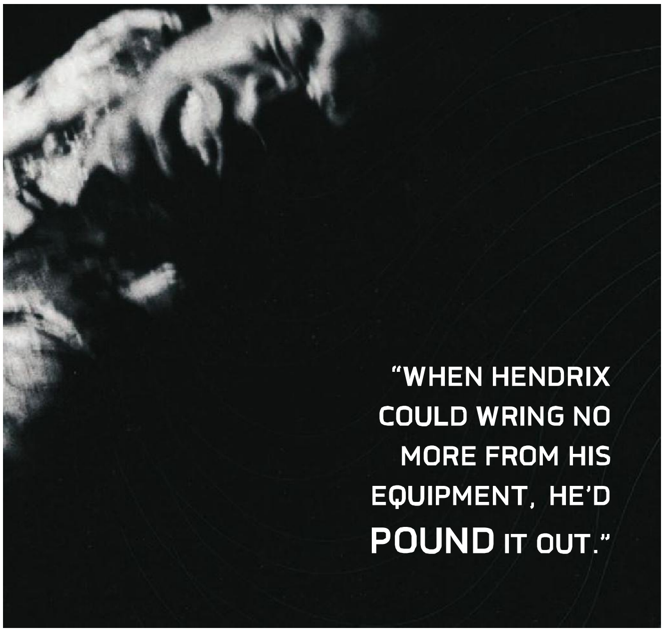
Hendrix also used his thumb extensively for chording. It was long enough to extend all the way around the neck and cover from the low- to high-E strings. For example, Mike Bloomfield describes how Hendrix, "would play an Em triad on top, but use his thumb to play in *D* on the bottom strings." He would use his thumb going along (not always across) so that, beginning on the third fret on the bottom three strings, he might play at one time a *G*, *D*b, and another *G*. He used his little finger for runs and chords, but he would often hook it behind the neck of the guitar when using his thumb.

Sliding Techniques

Though Hendrix did not use a metal cylinder or glass bottleneck for slide, Jimmy Stewart remembers seeing him use his ring for slide effects. He would also grab the microphone stand, and run it up and down the fretboard for bold, searing slide effects. For more raw, less defined sounds, he used his amp cabinets and his elbow (wiping the strings up and down).

Pick Tricks

Barrett thinks that Hendrix usually held his pick with his thumb and first finger. But Hendrix seems to have performed an occasional sleight-of-hand. Film footage of him playing clearly shows the pick vanishing as he begins strumming the instrument open-handedly. Many guitarists do this, and, like them, Hendrix may have palmed his pick either in his hand or grasped it with his fingers or thumb. Conceivably, he could have devised some way to hold it secure with the band of his ring, or even put tape somewhere to stick it on, though other films don't really substantiate this idea.



Retuning

Hendrix used to frequently change the tuning of his instrument midway through a selection. Aside from his fanatical attention to intonation, he did this intentionally to achieve wobbly on-off pitch variations. While cranking away at the machine heads, his line to the audience used to be, "Oh well—only cowboys stay in tune, anyway."

The only indication that he may have used open tunings comes from Rainey, who distinctly recalls that, in the King Curtis days, Hendrix used to tune to an open chord. Beyond this memory, Rainey could not recall the tuning, nor could anyone else when asked to come up with a specific case indicating that Hendrix played open tunings after he became more famous.

The Controls

The combinations are endless, but Hendrix controlled his volume and tone almost exclusively from the body of the guitar (all amp controls were full on). This allowed him the usual range of possibilities, but he turned his left-handedness to advantage. With a right-handed guitar turned upside down, the controls were above the strings. Therefore, he could pick the guitar, and, at the same time, move the tone and volume controls with the heel of his hand to ooze in and out of a tone, or get a smooth diminuendo.

In conjunction with other instrument parts, he also fooled with his toggle switch to achieve everything from a howling wind effect to machine gun blasts. Hansen says Hendrix would get a harmonic, flip the pickup switch, mess with the amp dials, shut the stand-by on and off, and come up with the gunfire. Hendrix also used to set his Stratocaster toggle switch in a little notch that can be found between the first and second pickups to catch both. This created a twangy sound, such as is heard on "Little Wing," "Wait Until Tomorrow," and "House Burning Down." Hendrix also took out the back of his Stratocaster so that he could pull the strings and springs in back to get various "spro-ingy" sounds.

The Neck

Hendrix used the back of his guitar's neck nearly as much as the front. He would tap it lightly with the back of his knuckles to bring out harmonics, or jar the instrument into setting up other vibrations that could be reprocessed and permutated. Tapping or tugging the neck, he could be gentle or merciless. Barrett says Hendrix used to even grasp the neck and shake it back and forth to get a wild vibrato that was not possible either by hand, or with the tremolo bar. In fact, Hendrix used to wrench the neck back and forth so hard that it would sometimes come completely loose, leaving limp strings (and intonation problems that only someone like Hendrix could deal with).

Electronics

Obviously, years of experimentation with body placements, an extraordinary sense of equipment characteristics, a child-like willingness to play with possibilities that sounded "bad," and an extraordinary intuitiveness and capacity to work with whatever started happening with his equipment combined to help Hendrix develop his unparalleled inventiveness. As far as anyone knows, Hendrix did not have a textbook knowledge of equipment, though most who knew him insist that he could duplicate any sound he used on record.

A few tricks included getting feedback on two strings, then tapping the guitar with his ring, which set off a commotion that sounded like a five-alarm fire. He also often bumped his instrument with his hip to get a booming sound. He had his techniques so refined as to be able to get feedback going on a two- or three-string chord, and then coax, develop, and alter that—all the while playing lead on the other strings. This facility is what made many musicians listening to his LPs wonder where the second or third guitar players were! It was inconceivable, at the time, to arrive at the actual conclusion: that there was only one guitar player.

The Voodoo Vibe

These are only some of the many and varied techniques that helped Hendrix achieve the sounds he needed for self expression. In the hands of lesser musicians, these are mere gimmicks. In the hands of a Jimi Hendrix, however, they were valuable tools of his craft. *—Excerpted from* GP's *September '75 Hendrix Special.*

5 ESSENTIAL JIMI HENDRIX RIFFS

BY JESSE GRESS

SELECTING FIVE KILLER RIFFS from the entire Jimi Hendrix catalog is not as difficult a task as one might imagine. In fact, it's remarkably easy: Just put the names of all his songs into a hat, slip on a blindfold, and pick your entries at random. I guarantee all five will qualify.

After four decades, Hendrix remains unsurpassed as the planet's most revolutionary guitarist, musical alchemist, and teacher, and, as Hendrix devotees, we're still hungry for more. Whether it's one note or an entire guitar solo, you'll glean volumes of invaluable knowledge and insight by putting any Hendrix riffage under the microscope. It's all essential, and there's more than enough to last a lifetime. And if you think you already know these tunes, consider this: Every time I revisit any Hendrix song, I discover something new. So have another listen and take a look at the following examples—you may be surprised at what you find.

An interesting side note: Hendrix didn't begin tuning his guitar below standard pitch until sometime after the *Are You Experienced*? sessions. Check it out: You'll find that entire album is in standard tuning, while all of the guitars appearing on *Axis: Bold As Love* and *Electric Ladyland* are tuned down one half-step.

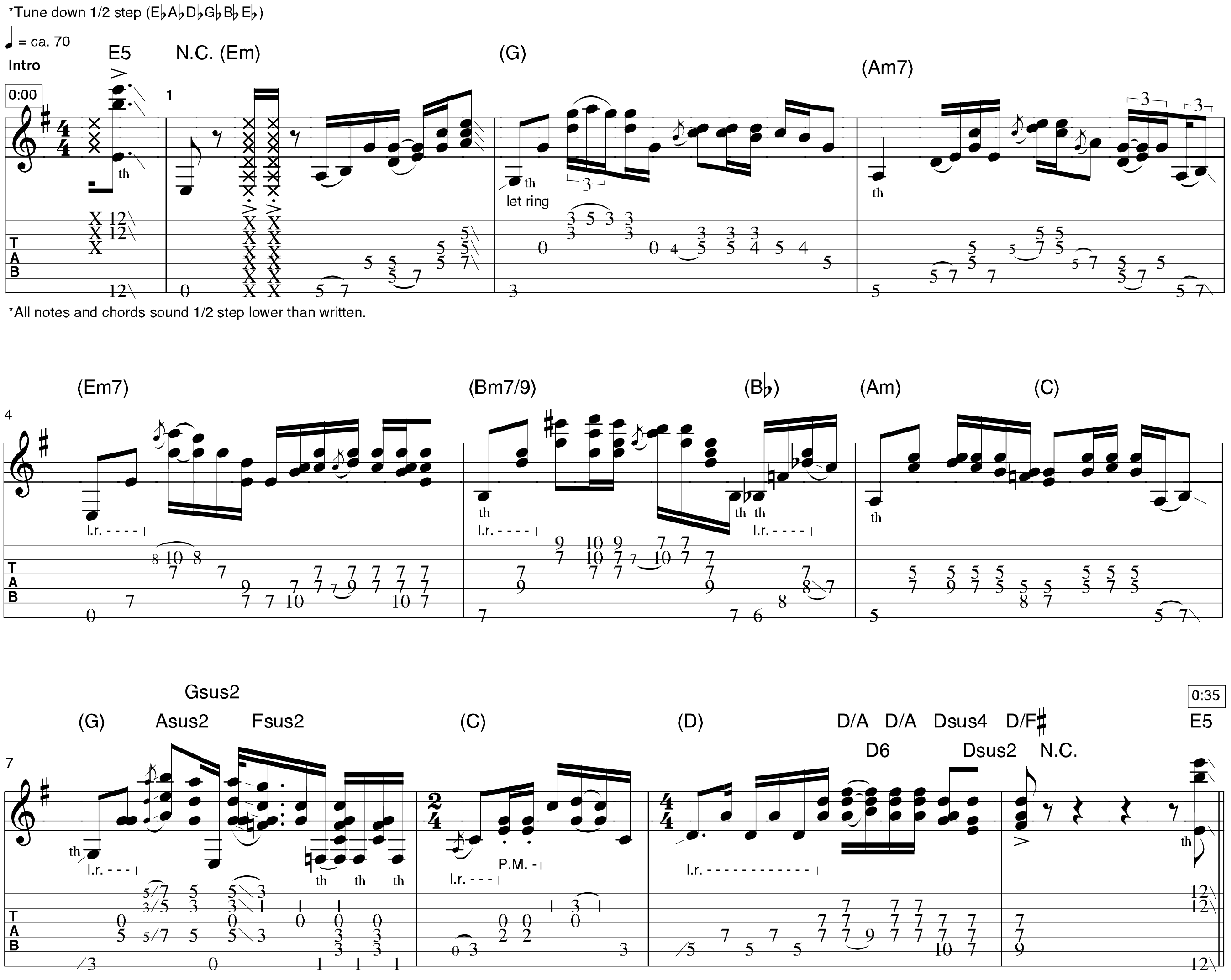
1. "Little Wing" from *Axis: Bold As Love* (0:00-0:35).

Often imitated but rarely nailed, Hendrix's solo guitar intro to "Little Wing" stands as one of the most beautiful and soulful moments in recorded guitar, a pinnacle to which players of all styles can aspire. (Ironically, Hendrix never performed it the same way twice.) Hendrix outlines the progression chord-melody-style by using single notes, double-stops and diads, and partial chords to fuse equal parts of Curtis Mayfield and Floyd Cramer with his own cosmic sensibilities. From the opening syncopated 12th-fret slide to the closing *Dsus4-Dsus2-D/F#* cadence, most of Hendrix's single-note and hammer-on/pull-off figures are based on common chord shapes—*G* barred at the 3rd fret; *Am7* at the 5th fret; *Em7* and *Bm7* at the 7th fret, and so on. Rhythmically, Hendrix morphs effortlessly between straight and swing sixteenth-note feels. In addition to his crystalline tone, this is one of the song's hardest elements to capture and recreate. It just doesn't get any sweeter.

2. "Purple Haze" (intro) from *Are You Experienced* (0:00-0:22).

Myth-buster #1: Hendrix plays alternating tritone inversions (*E* over *B♭* to *B♭* over *E*) during the two-bar intro. Wrong. In fact, Experience bassist Noel Redding holds down the alternating octave *E* roots on his *A* and *G* strings, while Hendrix shuttles between Fuzz-Faced low-to-high *B♭* octaves (the ♭5). It's the combination of the two that creates the song's introductory los diablos en musica, or "devil's interval." The first half of Hendrix's signature call-and-response figure consists of a recurring seventh-position, first-inversion *G* arpeggio (bars 2 and 4)—a well-known jazz substitution for creating an *E7#9* sound—that targets the 4 (*A*). He alternates this lick with a lower-register multi-octave *E* blues riff in bars 3 and 5. Frankly, I'm not sure if Hendrix played an open or fretted *D* on the and of beat one in bars 3 and 5, but both feel and sound equally correct, so the choice is yours. During the last four bars, Hendrix exploits the same rhythmic motif, but decorates it with a new *E* minor pentatonic, call-and-response riff. Listen closely, and you'll hear a second guitar overdub playing the *G* quarter-note slide notated at the end of bar 9, on beat four in bars 3, 5, and 7.

1. "LITTLE WING"



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3. "Purple Haze" (solo) from *Are You Experienced?* (1:08-1:35).

Even trippier than its one-time pharmaceutical namesake, this classic Fuzz Face solo sounded like it came from another planet when it hit the airwaves in 1967. Following a six-beat pickup that quotes the song's transitional verse riff with three Wes-style octaves and another pair of ascending *G* arpeggios, Hendrix launches a historic 11-bar excursion that changed the course of the electric guitar forever. His screaming *C♯m7* arpeggio over the *A* change (bar 2) gives way to a similar *Em* arpeggio three frets higher over the *B* bass (bar 3), and a measure of broken and unison oblique bends over the *D* change (bar 4), setting up the two-bar *E5-F♯5-D5* bass figure that underscores the remainder of the solo. Here, with Octavia in full bloom, Hendrix breaks into raga-rock mode with a linear excursion that combines *E* major pentatonic and *E* minor pentatonic elements on the *G* and *D* strings. To this day, it's unclear whether the octave jump in bars 11 and 12 was generated manually or electronically. For an additional psyche-out, Hendrix blended an ambient track of random tremolo bar dives into the mix.

4. "The Wind Cries Mary" from *Are You Experienced?*

(intro: 0:00-0:22, solo: 1:21-1:52). Part of this song's magical atmosphere may stem from the fact that we're hearing the second take. Redding and drummer Mitch Mitchell reportedly had no prior knowledge of the track, and simply winged the arrangement. An often overlooked detail—and one that makes all the difference—is Hendrix's alternating bass notes in the chromatically ascending *E♭*, *E*, and *F*

MINI LESSON! HENDRIX'S CHORDAL MAGIC

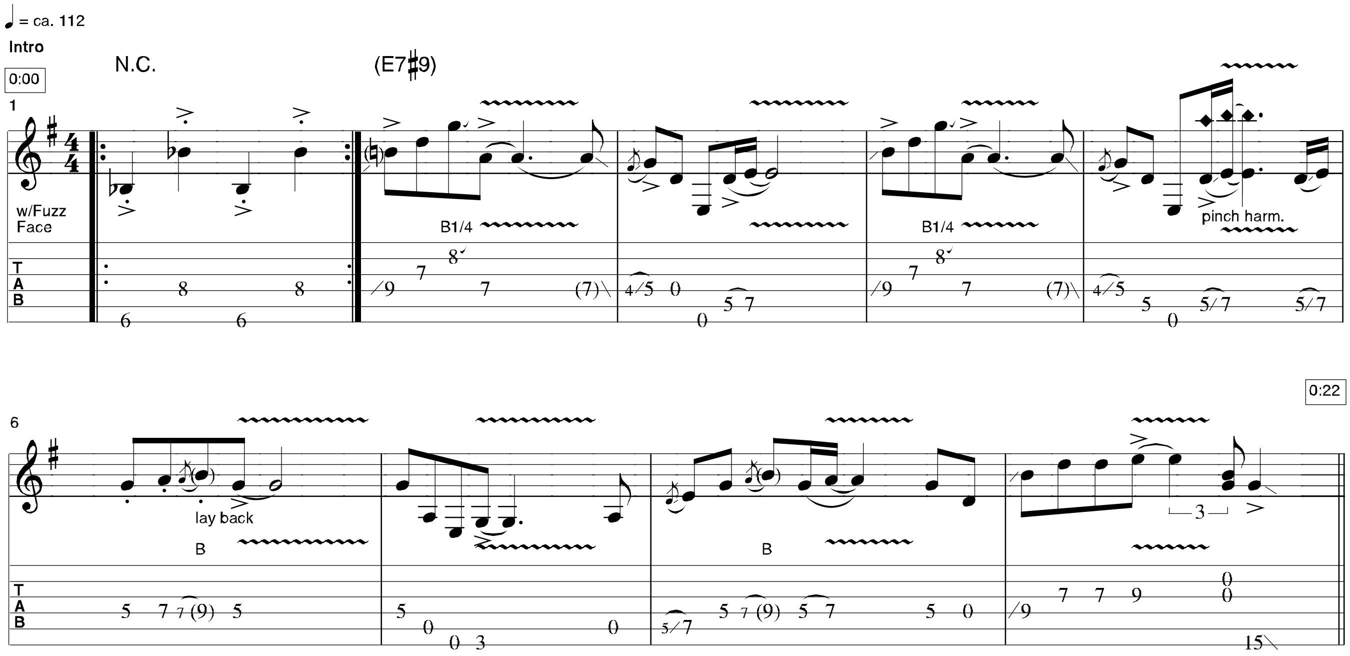
BY JUDE GOLD

Ask the average guitar player to play a *C* major chord, and, chances are, you'll hear one of the standard box-position fingerings in **Ex. 1**. Jimi Hendrix, however, was not your average guitar player, and when it came to chords—as one listen to his timeless intros on "Little Wing," "Castles Made of Sand," and "The Wind Cries Mary" instantly proves—he truly knew how to think outside the box. It's obvious that, like other stellar guitarists, Hendrix saw chords not as static clumps of notes residing at fixed positions on the neck, but as colorful harmonic tapestries that spread across the entire fretboard.

Stringing together vintage blues, soul, and R&B rhythm guitar licks to create long, lyrical passages, Hendrix could—melodically speaking—decorate a chord with more ornaments than the Christmas tree in New York's Rockefeller Plaza. And if, by some magic, you could travel back in time to the late '60s and ask the transcendent guitarist to play *C* major, it's likely that he would express the harmony not with a single chord fingering, but with a vibrant string of double-stops, triple-stops, slurs, and slides similar to **Ex. 2**.

Finally, try a Hendrix-approved grip that can only be fretted comfortably with the thumb holding one chord tone. Employed on "Little Wing" and "Castles Made of Sand," the moveable fingering in **Ex. 3** is a useful addition to any guitarist's vocabulary, because it chimes beautifully at several places on the neck and works in multiple keys. Try sliding this grip from one position to another as Hendrix would, and you'll find that although the fretted shape never changes, at each new position it has a brand new vibe because harmonically, it frames the ringing open *G* string in a unique way. —*From the March 2004 issue of* Guitar Player.

2. "PURPLE HAZE" INTRO



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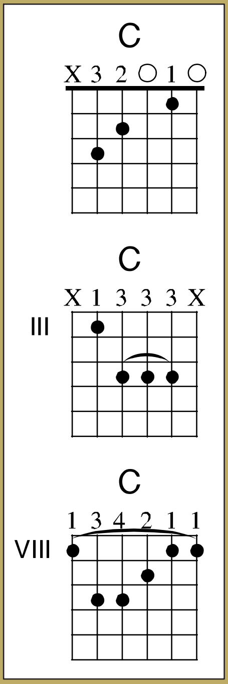
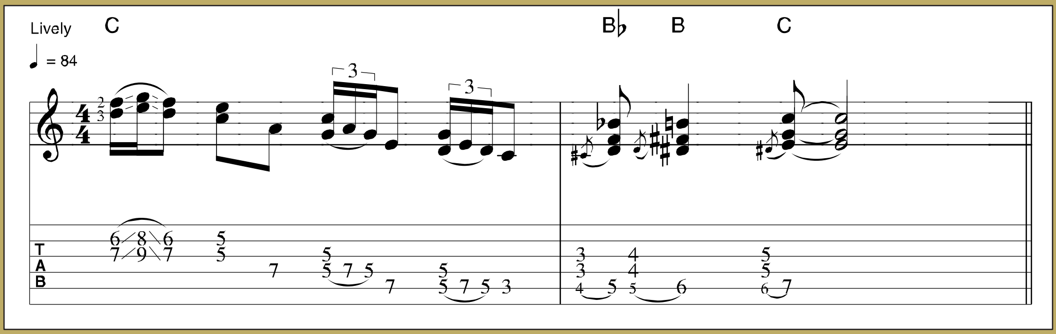
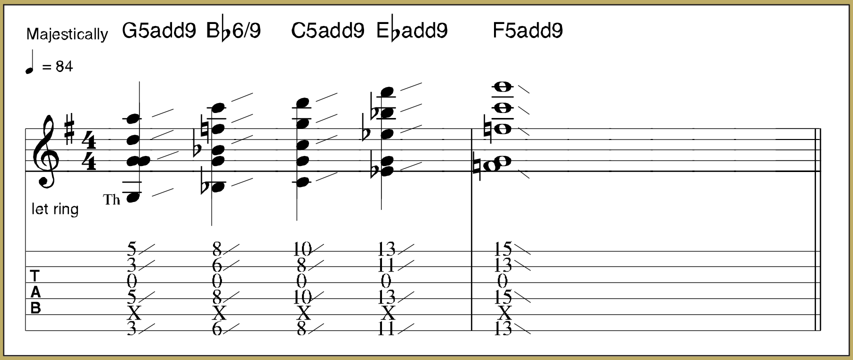
Ex. 1



Ex. 2



Ex. 3



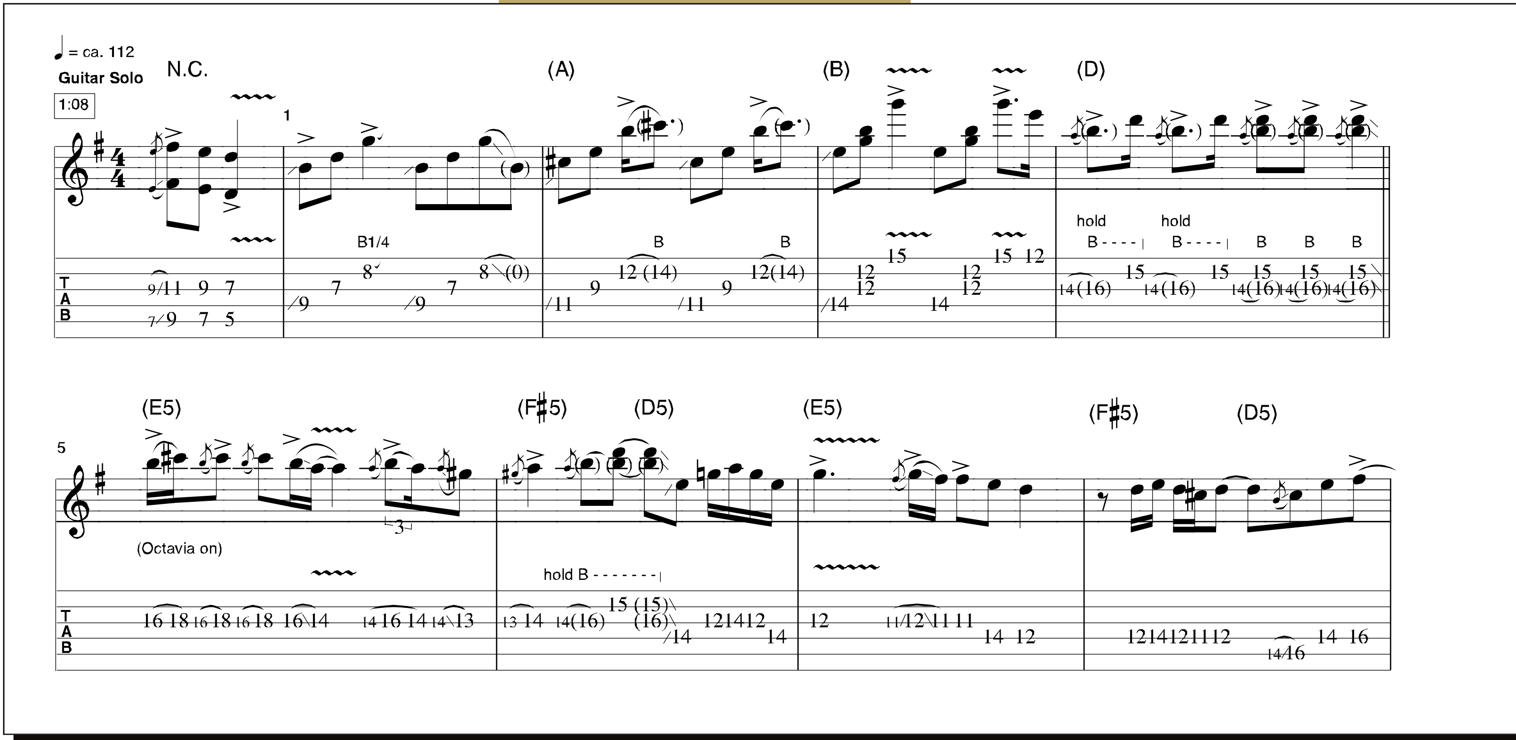
triads that comprise the song's intro, re-intro, and ending figures. The chords in bars 1 and 3 of this intro excerpt are played with the 5 in the bass, while those in the even-numbered measures utilize the same upper voicings over hammered 3s.

Hendrix's bell-toned solo provides a master class in both thematic development and chordal accompaniment. (Try composing an 11-bar solo or chord progression that flows this organically!) Gliding majestically over an *F/A-E♭/G-B♭-A♭* progression (notice how Gtr. 2 outlines the last two chords using single notes), Hendrix establishes his opening motif in the thirteenth position with a grace-hammered double-stop that implies *F6* on beat two. He follows this with silky diads and single notes that dance around *Fsus2* and *F* during the *E♭* change on beats three and four. This measure reappears verbatim in bars 3 and 5, while the response licks in bars 2, 4, and 6 are treated with slight variations on each repeat. As the progression modulates upward in minor thirds (*G-B♭-D♭*), Hendrix approaches each measure differently. In bar 7, he raises the sus2 moves from bars 1-6 a whole-step to cover the *G* change, then drops to the sixth position to embellish *B♭* with its 6 (*G*) and sus4 (*E♭*) in bar 8. Finally, Hendrix waxes aggressive with a steamy ninth-position *D♭* blues lick in bar 9 before reapplying a tender touch to the angelic *Fsus2-Fsus4-F* cadence in bars 10 and 11.

5. "All Along The Watchtower" from *Electric Ladyland* (2:16-2:49). Hendrix tracked dozens of killer solos, but every note of "Watchtower" drips with that special something. (Even the song's author, Bob Dylan, adopted Hendrix's arrangement, and has since treated the composition as a tribute.) In this excerpt, Hendrix contrasts his previous eight-bar solo—a hallucinatory, tape-delay-drenched electric 12-string spacescape fretted with a Zippo lighter—with two distinctly different choruses. The first features wah-wah and delay-effected Wes-style octaves that climb the *C♯* minor pentatonic scale from the ♭3 to the ♭7 (bars 1 and 2), stream-of-consciousness sixteenth-note blues lines (bars 2-6), and ascending unison bends (bars 7 and 8). Except for a few tone-sculpting deviations, Hendrix's wah-pumping action settles into a steady eighth-note pulse throughout.

Switching strategies, Hendrix clicks off his wah pedal and proceeds to outline the song's Im-♭VII-♭VI-♭VII progression (*C♯m-B-A-B*) in diads and broken triads for the next six measures. He adds R&B-sanctioned 9s to the *C♯m* and *B* double-stops, but his fragmented *Em-F♯m-Am* resolutions back to *C♯m* in bars 10 and 14 (shades of Bernard Herrmann) are from outer space. Baffled by the logic behind these "mystery chords" for years, I eventually traced their origin to the second- and third-string minor-third shapes common to the eighth-position *A* minor pentatonic, tenth-position *A* major pentatonic, and twelfth-position *A* minor pentatonic scales—a common device made brilliantly uncommon. The solo peaks with two bars of rapid-fire ascending unison bends that would become an Edward Van Halen trademark a decade later. Hendrix's final trill was a detail that eluded my ears until I revisited the song for my May 2001 *Guitar Player* full solo transcription. To reiterate the closing of that article, even 36 years after his death, Jimi Hendrix is still full of surprises. — *From the May 2006 issue of* Guitar Player.

3. "PURPLE HAZE" SOLO



MINI LESSON! JIMI'S RHYTHM VOODOO

BY DAVE RUBIN

String-strangling, whammy-warping, blues-burning Jimi Hendrix was one of rock's premier rhythm guitarists. While he often employed basic open and barred chord forms, his visionary conception of the guitar as a lead/rhythm instrument compelled him to flesh out his song structures with intricate syncopations and harmonically intriguing chordal embellishments. Delta blues guitarists—as well as R&B pioneers Ike Turner, Curtis Mayfield, Bobby Womack, and Steve Cropper—were all direct influences on the Voodoo Child. But Hendrix masterpieces such as "Little Wing" and "Castles Made of Sand" offer eloquent testimony to his original and lasting contributions to the electric guitar's vocabulary.

Ex. 1 shows an *A* major barre chord with the root on the sixth string, and a portion of the *A* major pentatonic scale that can be connected easily and smoothly as an embellishment.

Ex. 2, the minor form of the same barre chord, has a corresponding minor pentatonic embellishment.

Ex. 3 and **Ex. 4** illustrate *D* major and minor barre chords with roots on the fifth string and their accompanying scale fragments.

Ex. 5 shows how a Hendrix-style rock ballad could be constructed from the raw chordal material in the first four examples. Play bars 1, 2, 3, 5, 6, and 7 by strumming the chords on the first two beats of each measure, and then filling the final two beats with the pulled and hammered licks. Note that bars 4 and 8 are comprised entirely of licks substituting for the full chords—this breaks the predictability of the two-beat chord strums.

Of course, this is just an introduction to Hendrix's chordal approach. From here, you should check out the arrangements on your fave Hendrix songs, and develop a feel for his phrasing, chord inversions, and groove. Then, use what you learn to inspire your own rhythmic explorations, and, ultimately, devise a style that's yours alone. —*From the July 1992 issue of* Guitar Player.

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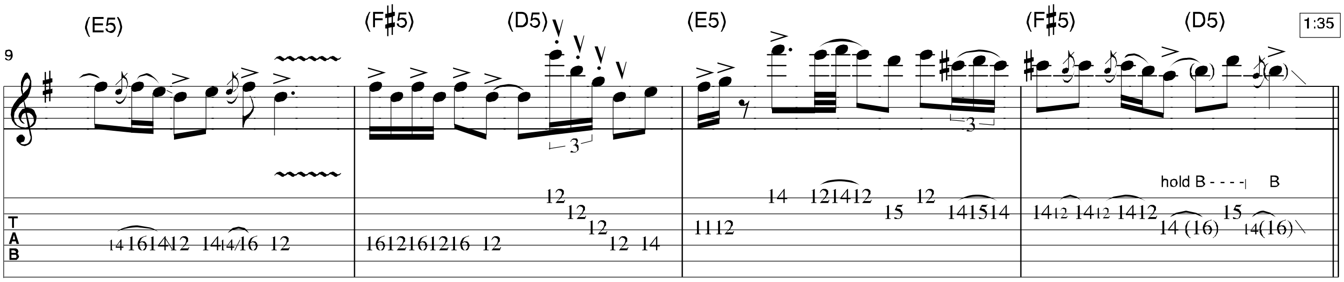
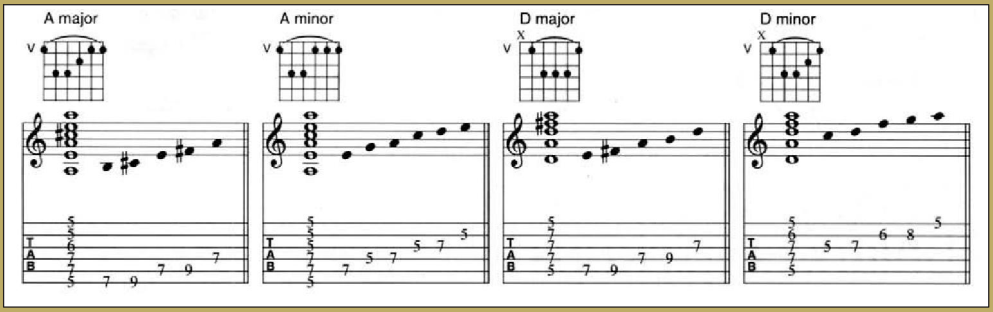
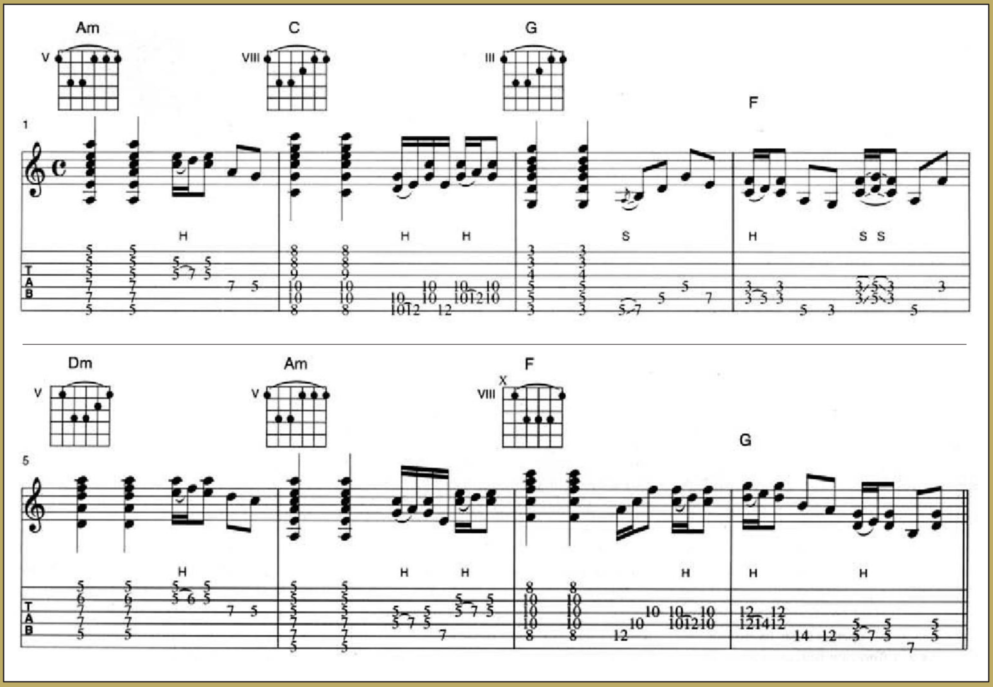


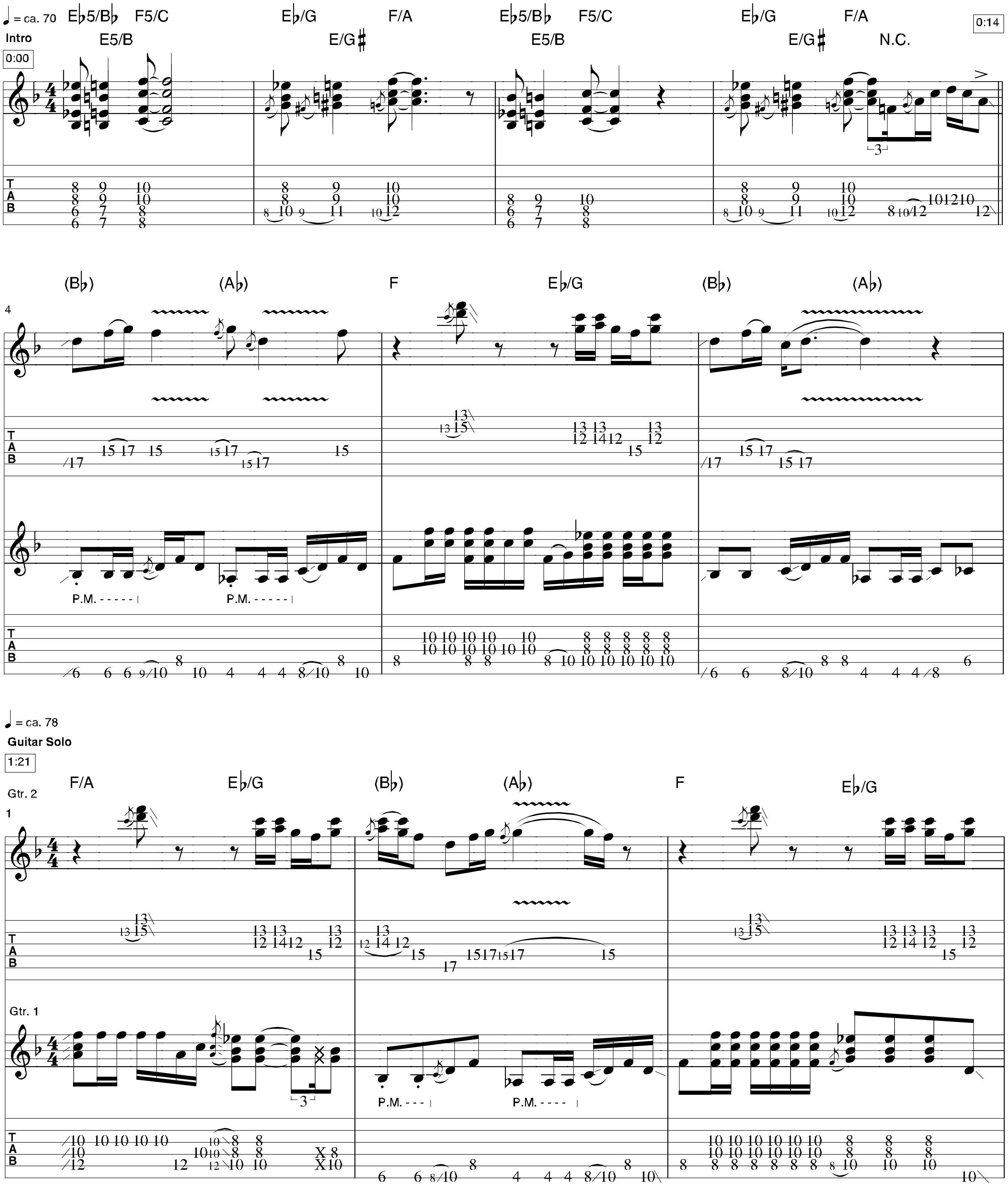
Ex. 1 Ex. 2 Ex. 3 Ex. 4



Ex. 5



4. "THE WIND CRIES MARY"



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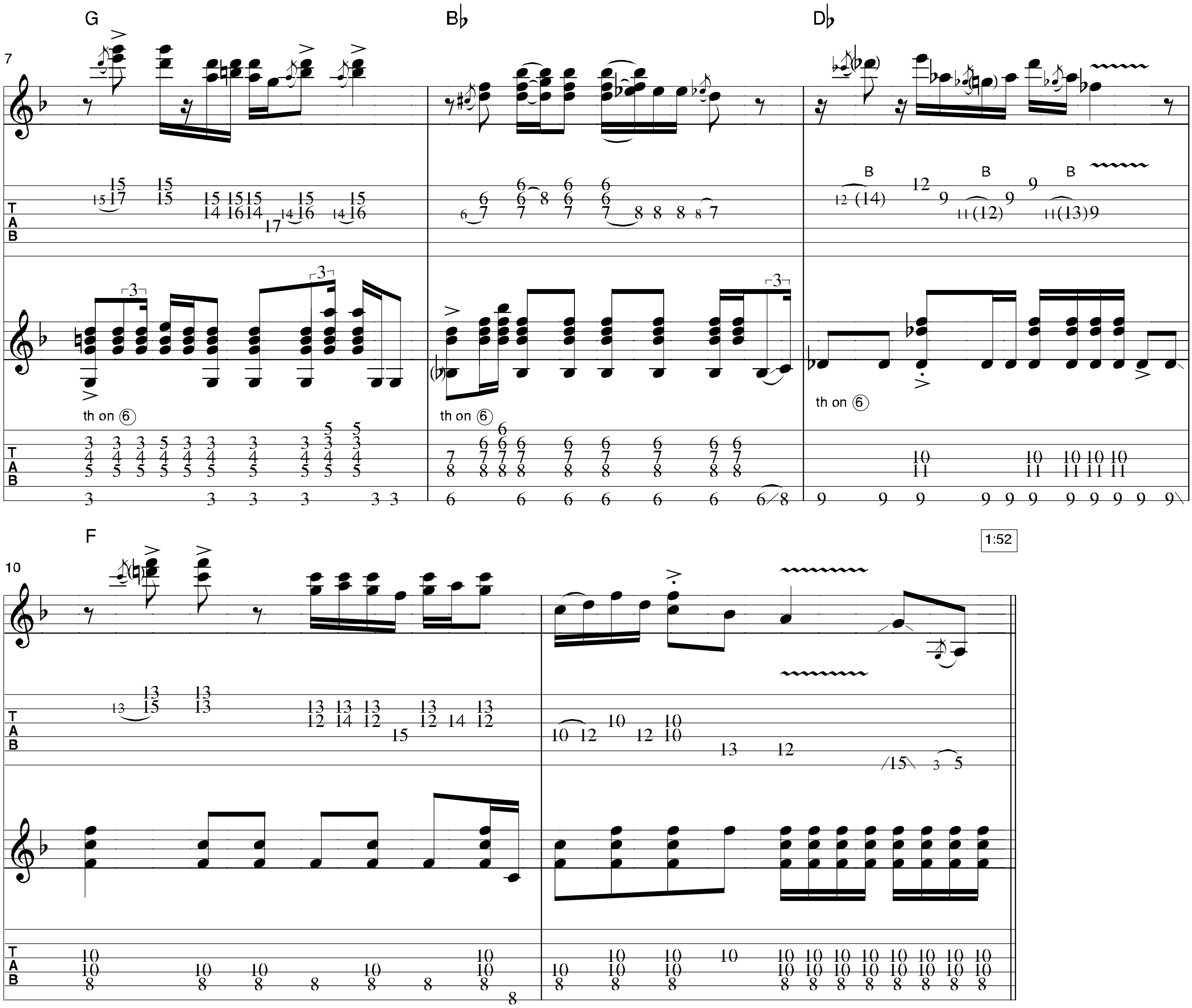
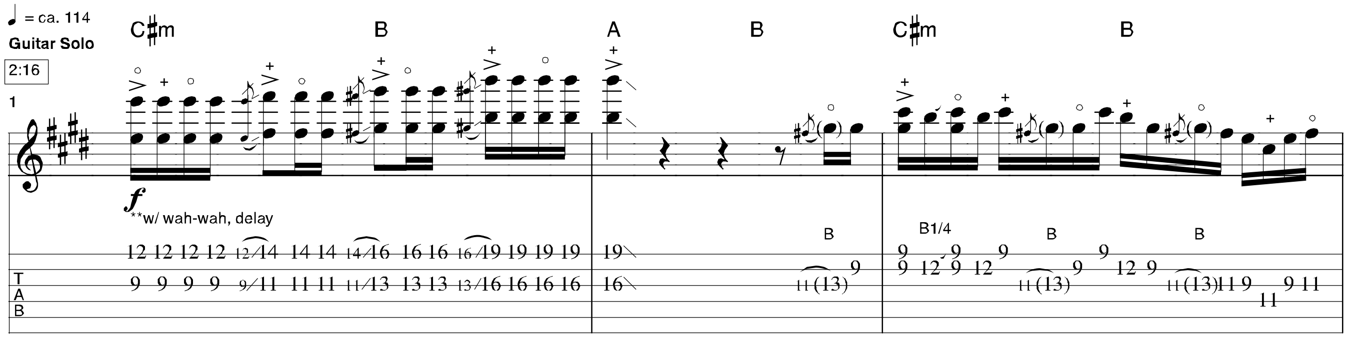


5. "ALL ALONG THE WATCHTOWER"

*Tune down 1/2 step (E♭A♭D♭G♭B♭E♭)



** + = treble position
○ = bass position

*All notes and chords sound 1/2 step lower than written.

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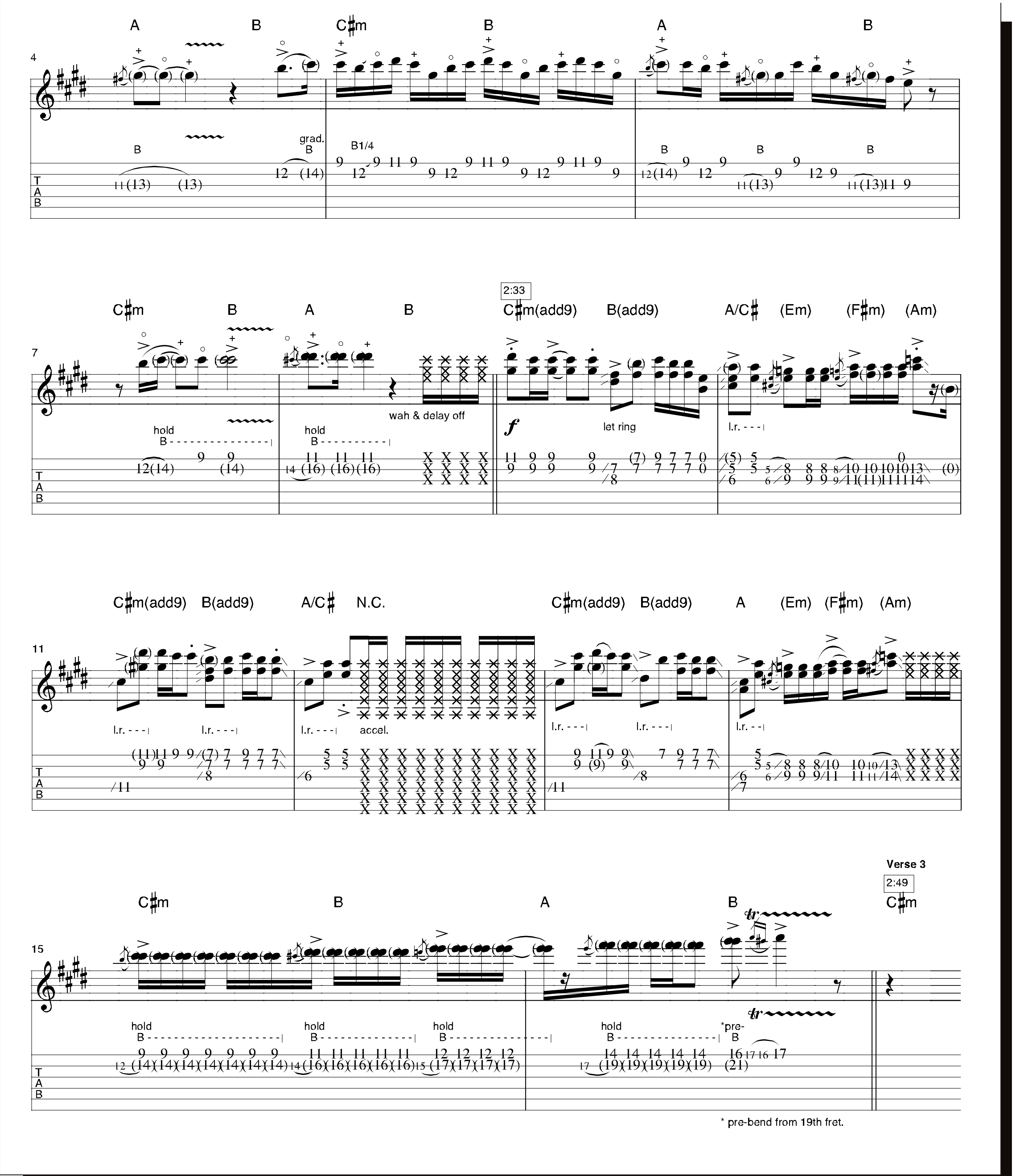
5 ESSENTIAL JIMI HENDRIX RIFFS



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Mitch Mitchell onstage with the Experience in 1970. His kit included a Premier 2000 snare, a 14"x22" kick drum, a 8"x14" rack tom, and 14"x14" and 16"x16" floor toms.

THE FURIOUS DRUMMING OF MITCH MITCHELL

By Wally Schnalle

The explosive force behind the drum kit in the Jimi Hendrix Experience was Mitch Mitchell. His improvisational style was a perfect match for Hendrix. Onstage, Mitch was always "in the moment" as he reacted to Jimi's ever-changing arrangements, filling the musical cracks with just the right energy to drive the songs. In the studio, his musical instincts supported Hendrix's creations, yet he played in a way that was undeniably Mitch. His drumming voice is instantly recognizable.

Mitch's playing—as with other great drummers of the late '60s, such as John Bonham and Ginger Baker—was heavily influenced by the jazz drummers that preceded him. Indisputable evidence of that jazz influence can be found in Mitch's performance on "Third Stone From The Sun." On other tunes, the jazz influence was subtler, and merely gave him license to "go for it" and play more than the groove alone. He was constantly interacting with Jimi's guitar lines.

Mitch's performance on "Fire" is further evidence of his improvisational spirit. Check out **Fig.1**. These are bars 5 through 12 of that tune. A tamer drummer might simply have played backbeats on 2 and 4 through this section, but Mitch syncopates the snare throughout, and makes the drum part an essential part of the song. And he changes it up each time this part occurs.

Fig. 2 is from "Manic Depression," and it shows what a powerful force Mitch was—not only in concept and chops, but also in stamina. He keeps this driving groove going for the whole song, with the exception of some even more intense fills.

At other times Mitch was all about the groove. **Fig. 3** shows his driving groove for the opening of "Purple Haze." It's simple, effective, and instantly recognizable. A springboard for the explosive, evolving groove that follows, Mitch starts with these simple quarter-notes, and builds the energy and intensity in this classic right up to the end.

See music examples next page

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Manic Expression

MITCH MITCHELL

DRUM KEY

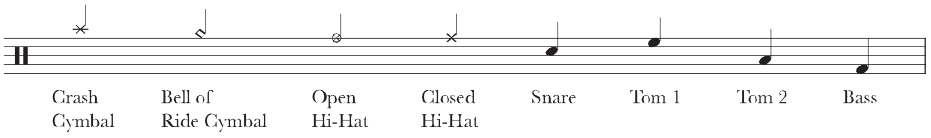


Fig. 1

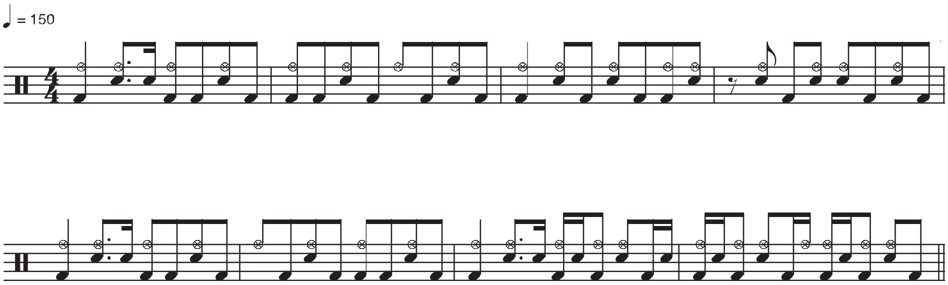


Fig. 2

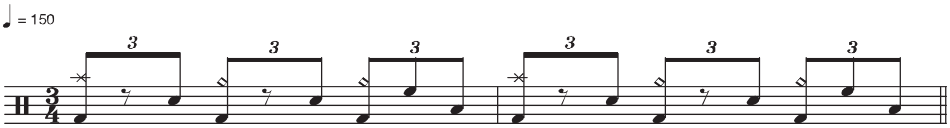
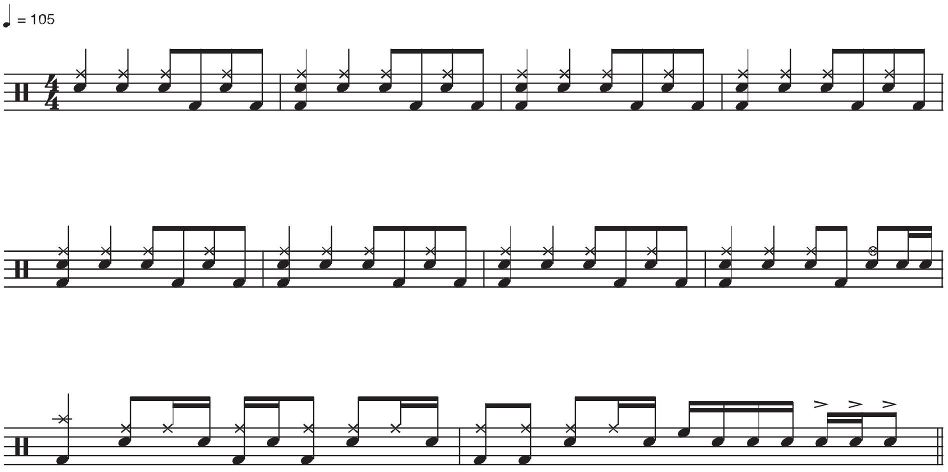
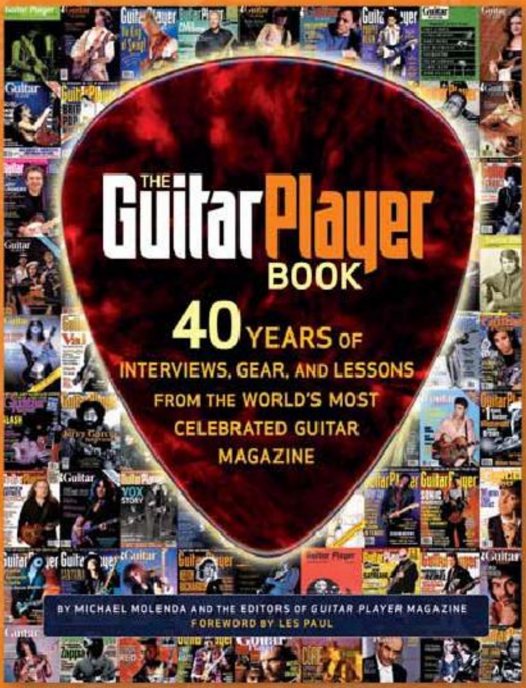


Fig. 3





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NOEL REDDING'S PROPULSIVE BASS

By Karl Coryat

With a guitarist like Hendrix and a drummer like Mitch Mitchell, someone in the Experience had to hold it down, and bassist Noel Redding did just that—and much more.

"No matter how far away they went, they knew I'd be there when they got back," said Redding in 1993.

A guitar player until he joined the Experience, Redding played with a pick, and often used root-5th chords during Jimi's solos to fill out the sound. But perhaps his greatest asset was his ability to propel songs forward and provide a strong sense of urgency—by playing a bit on top of the beat, and climbing the neck at key moments—while never letting the groove falter.

"Hey, Joe" (**Fig. 1**) illustrates Redding's trademark walk-ups. He breaks up the dotted-quarter/eighth pattern (bars 1 and 2) with scalar figures that climb the neck position by position. When it comes time to support the two-bar *E* chord, Redding adds color with a pentatonic syncopation (bar 3) and a couple of hammer-on gallops (bar 4). It's a blues-based line, but with extra horsepower, which pushes the song along.

Speaking of horsepower, an uptempo tune such as "Fire" is Redding's chance to really open up the throttle. Here, his chromatic walk-up is a true sub-hook of the song. **Fig. 2** shows how he might approach it on any given chorus. Every time Redding shifts into the offbeat, across-the-barline stuff between bars 1 and 2 (as well as bars 3 and 4), it bumps up the energy a notch. Redding probably borrowed this line from Motown—a similar sub-hook anchors the song "Cool Jerk."

Strains of John Entwistle (the Who) and Paul McCartney (the Beatles) are audible in the droning, psychedelic "Love or Confusion." When faced with slow chord changes, Redding changes less—he continues to throttle pentatonically around *G*, even when the chord has gone to *F*. **Fig. 3** shows how he might make the transition from the end of the verse (bars 1 and 2) into the beginning of the chorus (bar 3). Steady eighth-notes change the vibe and create a commanding feel.

The Experience—(left to right) Hendrix, Noel Redding, and Mitch Mitchell.

Fig. 1

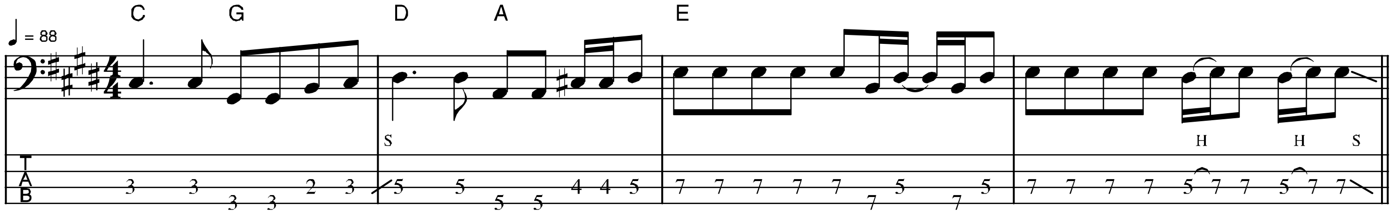


Fig. 2

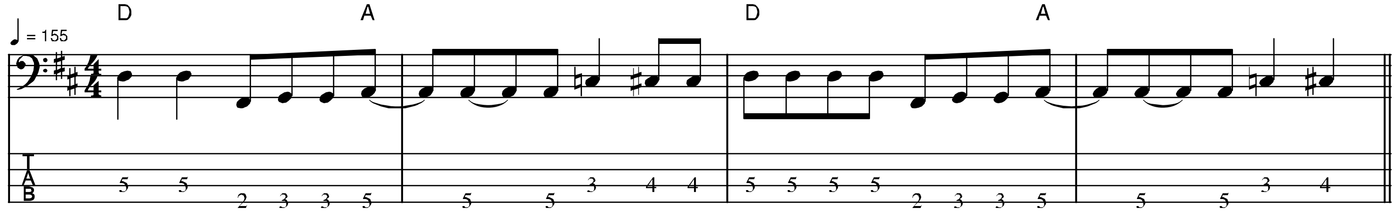
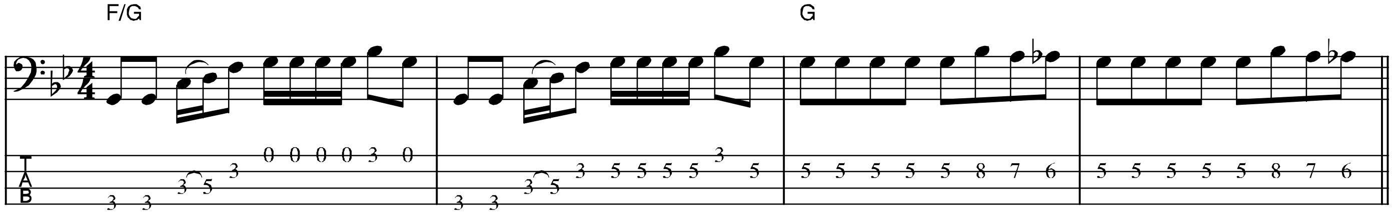


Fig. 3



EDDIE VAN HALEN'S TIPS FOR BEGINNERS

As Told to Jim Ferguson

Rock and roll is feeling. And after you know most of the basics—chords, rhythm, scales, and bends, which I'll begin discussing in a minute—getting that feeling is just about the most important aspect of playing guitar.

In my opinion, you can't learn to play rock and roll by taking lessons. Although a teacher can show you certain things, such as songs and licks, you still have to sit down and learn how things feel by listening. My biggest influence was Eric Clapton when he was with Cream and John Mayall's Bluesbreakers. I learned his solos to "Crossroads" [from Cream's *Wheels of Fire*], and "Sitting on Top of the World" [Cream, *Goodbye*] note-for note by slowing them down to 16 RPM on my dad's turntable. By taking licks off records and listening, I developed a feel for rock and roll. If you want to play, that's the same kind of thing you'll have to do. Eventually, you'll take the phrases and rhythm patterns you've copped and begin to put your own mark on them.

One of the areas that guys put too much emphasis on is equipment. Once when Van Halen was on tour, we were opening for Ted Nugent and he was standing there watching me play, wondering how I did it. The next day at the soundcheck when I wasn't there, he asked our roadie if he could plug into my stuff. Of course, it still sounded like Ted. In other words, it doesn't really matter what you're playing through. Too many guys think a certain player's sound has to do with equipment, but it doesn't make any difference. Your sound is in your fingers and brain. If you're going to learn to play lead, get an electric guitar. It doesn't have to be an expensive one. I started on a cheapie Teisco Del Rey. Acoustic guitars aren't good for learning lead, because you can't play up very high on the neck, and they take heavier-gauge strings, which makes it hard to bend notes. I use light ones, Fender XLs. Also, you don't really need an amp at first, unless you're in a band. When I'm noodling around the house, I rarely plug in.

Most beginners want to learn lead because they think it's cool. Consequently, they never really develop good rhythm skills. Since most of a rock guitarist's time is spent playing rhythm, it's important to learn to do it well. Learning lead should come after you can play solid backup and have the sound of the chords in your head.

Playing blues progressions is the best place to start learning, because they're so basic, and they form the foundation for a lot of rock tunes. After you get one or two patterns down in a couple of keys, you can start noodling with lead guitar. **Ex. 1** and **Ex. 2** are two shuffle patterns in the keys of *A* and *E*, respectively. Memorize them as soon as possible. Eventually, you'll want to learn them in some of the other common rock keys, such as *C*, *D*, and *G*. "Ice Cream Man," from our first album, and "Blues Breaker," which I did on Brian May's *Star Fleet Project*, are 12-bar blues.

I learned my first chords from a beginning guitar book that showed the usual *C*, *D*, *D7*, and *Em* down at the nut. But I rarely play chords like that. Listen to the difference between a regular *C* chord [**Ex. 3**] and this one [**Ex. 4**], which sounds much more rock and roll.

For a *G* chord, I use this fingering [**Ex. 5**]. Slightly muffle the bass notes with the heel of your right hand.

A lot of rock players mainly use barre chords, which employ the left-hand 1st finger to cover all six strings at a particular fret, but I usually just two-note it [**Ex. 6**], like the beginning of "On Fire" from *Van Halen*.

If you examine the first chord position in Ex. 1, you'll see it's exactly the same as the two-note position we just looked at, except moved to the 12th fret and with no open strings.

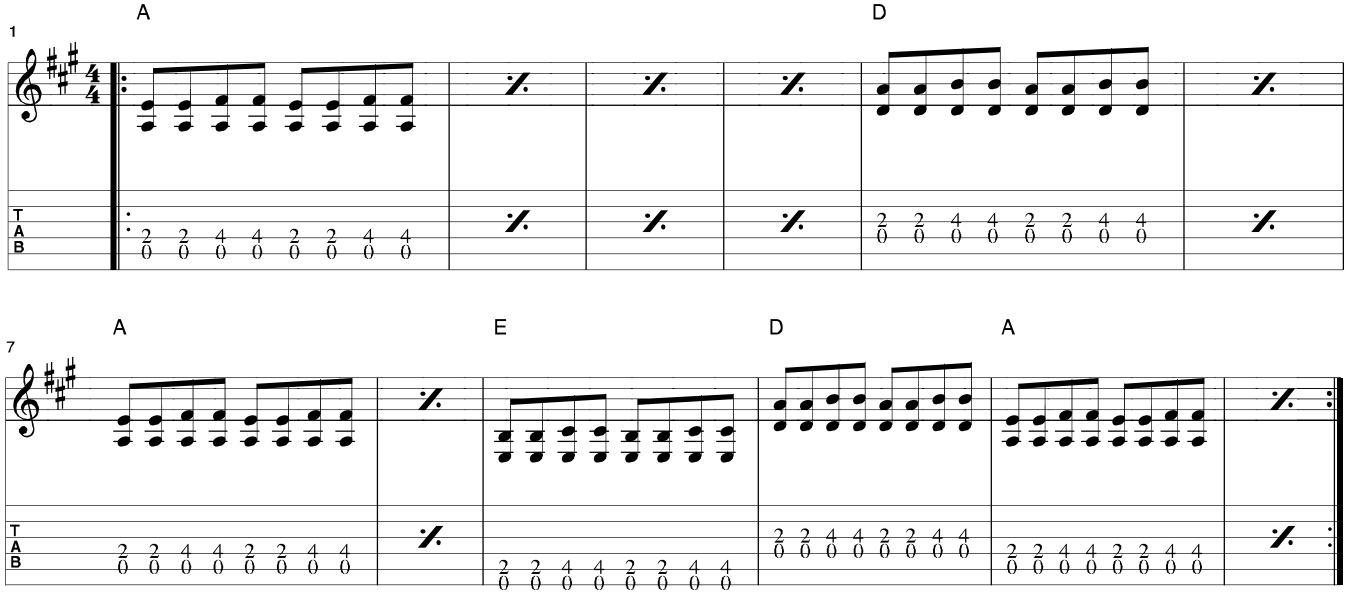
Rhythm patterns can often be made more interesting by incorporating different riffs. The following riff [**Ex. 7**] illustrates this. It's similar to what I do in "Ain't Talkin' 'Bout Love," also from *Van Halen*. It features a simple bass hook. Try using all downstrokes for the two-note parts (more on right-hand picking in a moment).

Later in "Ain't Talkin' 'Bout Love" I play the same chords in an arpeggio style similar to this [**Ex. 8**]. This is another good way to keep things from getting boring.

Before we start working on playing lead, I want to talk about right-hand picking. Guys have pointed out that I hold my

EDDIE VAN HALEN'S TIPS FOR BEGINNERS

Ex. 1



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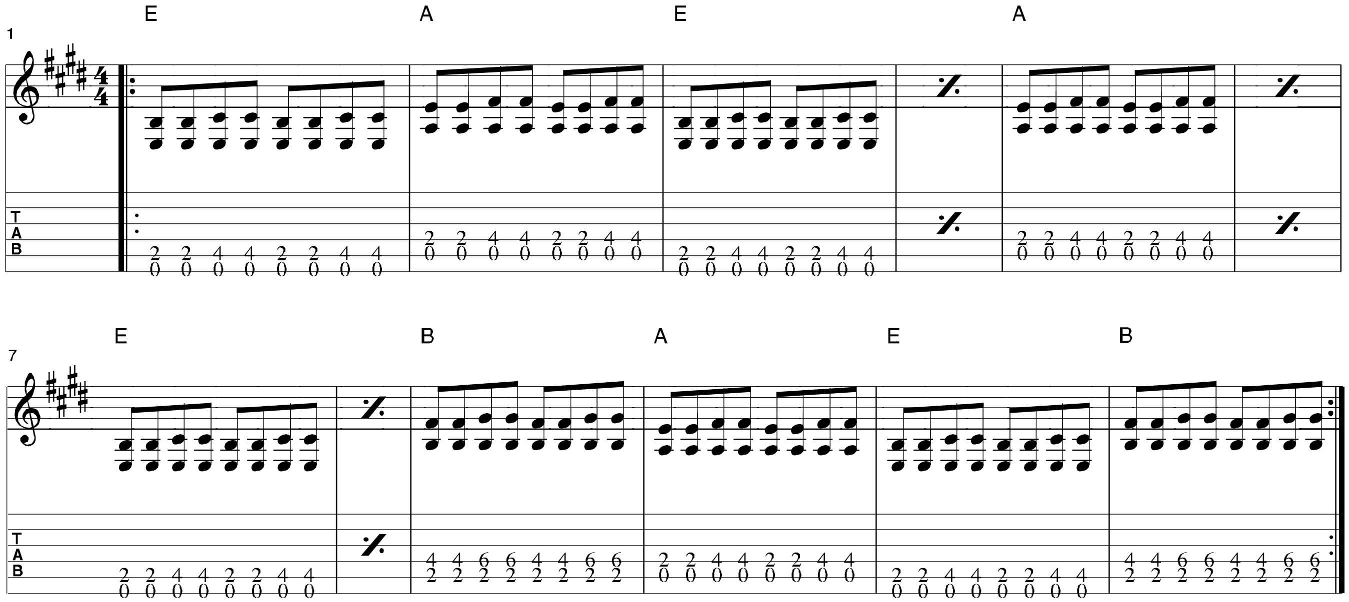
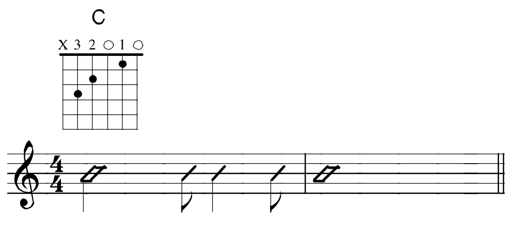


Ex. 3



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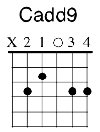
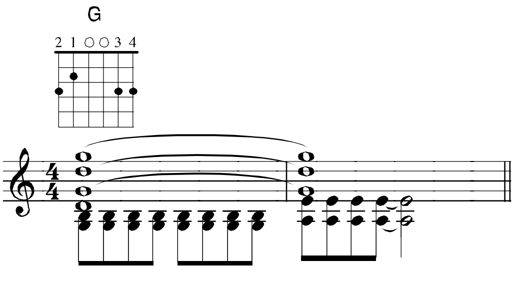


Ex. 5



pick in two ways: with my thumb and middle finger, and with my thumb, index, and middle. Remember that most players don't pick the way I do, so what works for me might not work for you. The important thing about using the pick is that you alternate the picking direction: down, up, down, up, etc [**Ex. 9**]. This method really increases the efficiency of your picking hand. Once you get used to alternating strokes, you'll be able to pick without having to think about it.

The following position for the *A* pentatonic blues scale is the one most often used by blues and rock players [**Ex. 10**]. This scale fits many chords, including the entire 12-bar progression in *A*, and since it has five notes, it's called the pentatonic scale—penta is Latin for "five." If you already know this position, but still can't play lead very well, then you haven't worked with it enough. Once you learn some hammer-ons, pull-offs, slides, and bends, and how they're incorporated into licks, you'll see why the position is so common—and be sure to use alternate picking.

The next two patterns [**Ex. 11**] are the same as the one we just looked at, only in different locations. Knowing several patterns enables you to play over the entire length of the fingerboard. Also, different positions lend themselves to different licks.

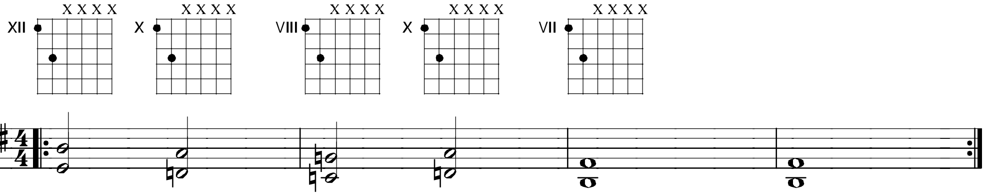
Another common *A* pentatonic scale position is the following long form [**Ex. 12**], which spans from the 3rd to the 12th fret. Note that when it descends, the notes are played on different strings. However, you can go backwards through the ascending pattern (if you do, use your 1st finger to shift downward). Notice that when you go up, the 3rd finger is used to get to each new position. Also, the area around the 7th fret can produce some especially nice phrases.

Once you have these scale patterns memorized, it's time to learn how to move them to other keys. For instance, the first pattern becomes an *E* scale when moved to the 12th fret. You can easily figure this out by moving the root of the scale up the fingerboard chromatically [*the root is the note that has the same name as the scale*]. For example, on the sixth string the note at the 5th fret is an *A*; at the 6th fret it's an *A♯* (or a *B♭*—they're the same); at the 7th fret it's a *B*, and so on until you get to the 12th fret. Here's the complete chromatic scale so you can move other patterns on your own. Once you get to the end of the scale, *G♯*, continue ascending by starting over at *A*. As long as you know the name of the scale or chord you're starting with, you can move up or down through the chromatic scale—each letter represents one fret [*beware of open strings*].

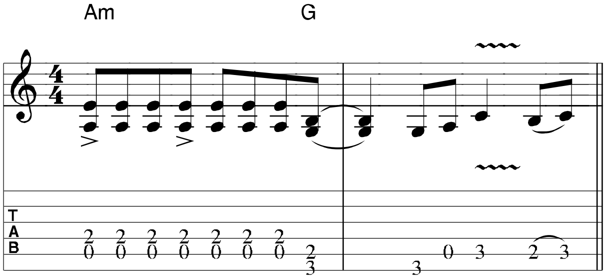
A, A♯(B♭), B, C, C♯ (D♭), D, D♯ (E♭), E, F, F♯ (G♭), G, G♯ (A♭)

But knowing note locations is just the beginning. The next step is to start learning the building blocks of licks: hammer-ons, pull-offs, bends, and slides. Hammer-ons and pull-offs can give the notes you play fluidity and speed. The following phrases [**Ex. 13**] are a few short examples

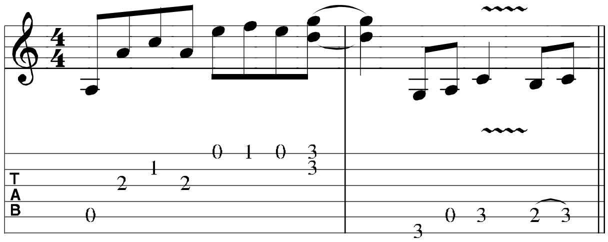
Ex. 6



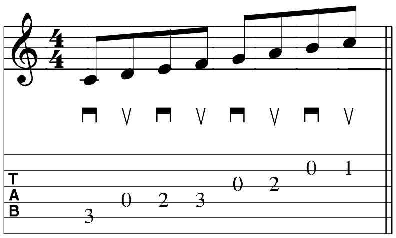
Ex. 7



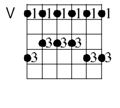
Ex. 8



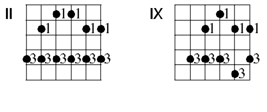
Ex. 9



Ex. 10



Ex. 11



for the scale position at the 5th fret. From here, it's your responsibility to transfer the techniques to other phrases and positions.

Bending is probably the technique most often associated with blues and rock soloing, and for that reason it's the most important one to learn. If you're a beginner, there are a couple of things to watch out for. First, don't overshoot the bend. By that I mean don't bend a note beyond where you intend to go. And once a note is bent, be careful not to use too much finger vibrato—a singing effect produced by wiggling a string with a finger of your left hand right after it's been played. If your vibrato wavers too much, you'll overshoot the bend and it'll sound weird.

Here's an exercise for developing bending accuracy [**Ex. 14**]. If you can bend with the left-hand pinky, fine; but most players use the 3rd finger because it's stronger. The other fingers can support the one doing the bending. Most bends in rock and blues go up one whole-step; get the correct note in your head by playing the *A* on the second string, 10th fret. Practice bending right up to the *A*. If you hold the note for a while, use slight vibrato:

Now let's learn the bend in combination with some other notes [**Ex. 15**].

Lots of guys ask which notes I like to bend the most, and I always say all of them. And that's true, depending on the song I'm playing. However, some notes are bent more than others. The example we just looked at uses one of the most commonly bent notes. Remember its position in relation to the scale pattern at the 5th fret—it's on the second string and played with the third finger—so you can use it in other keys. Two other good notes to bend, also played with the 3rd finger, are located on the third string, 7th fret and first string, 8th fret, (*C*). Here are some licks using both notes, combining them with hammers, pulls, and slides [**Ex. 16**]. Practice them until they become second nature; then find their location in the other scale patterns. Once things feel comfortable, work on playing lead in different keys and with a variety of rhythms.

Sometimes I think of a new technique or lick at the strangest times. When I got the idea for picking-hand tapping, I was in the bathroom with my guitar. This technique is often written incorrectly in books and played wrong, so here's how it works. To understand the idea, first play this trill [**Ex. 17**] with your fretting hand.

Now tap a finger of your right hand—I usually use the index or middle—to produce the first note, and then pull it off of the string to sound the second [**Ex. 18**]. The pull-off motion should be toward you, and should slightly catch the string. Whole descending scales can be played this way. Try it with the first blues pattern we discussed.

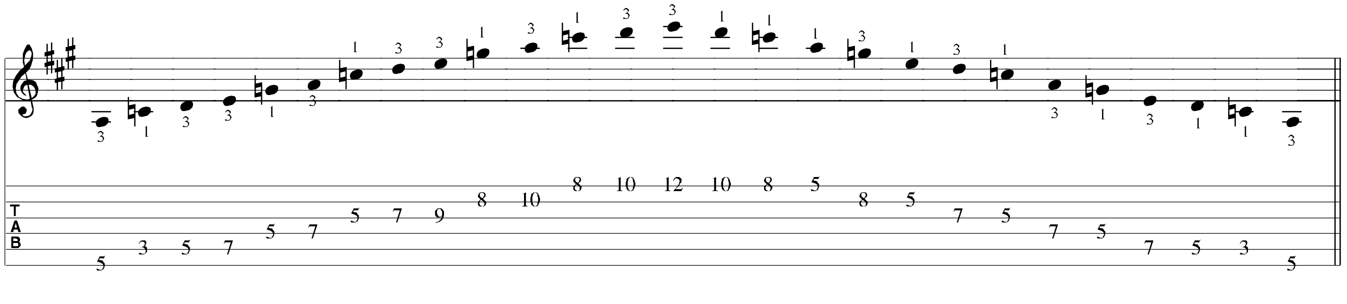
Once you understand the basic moves of tapping, and then you're ready to apply it to a lick. Here's a thing similar to what I do in the last part of "Eruption," from *Van Halen* [**Ex. 19**]. [*It can also be played on the third string*.] It's really easy, and makes a great exercise. Notice that after you tap and pull off, you then hammer down to get the third note. Experiment enough with this technique and you'll realize you can get many other combinations.

Another easy right-hand technique is harmonic tapping [**Ex. 20**]. Examples of this can be heard on "Spanish Fly," "Women in love" [both from *Van Halen II*], "Eruption," and "Top Jimmy" [*1984*]. In order to produce a harmonic, just tap 12 frets—that is, one octave—above a note, directly on the fret [*remove your picking-hand finger quickly*]. Although you can do this technique on an acoustic instrument, you'll get better results on an electric.

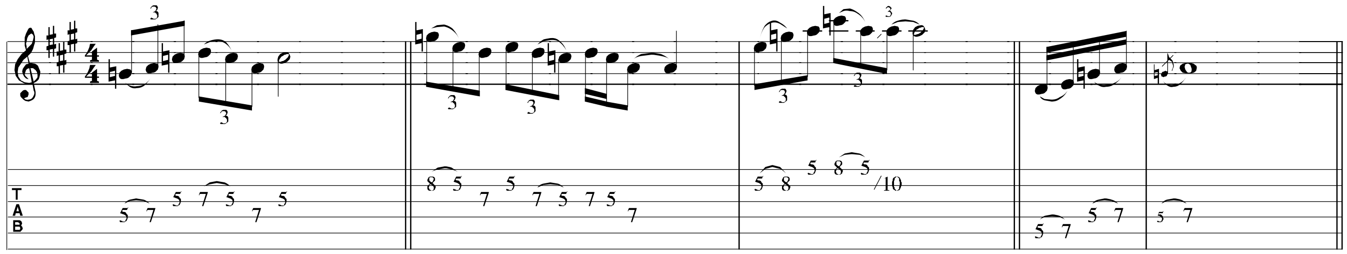
Now that you know some of the basic ingredients of rock and roll, remember that your playing has to have feeling and taste. The goal is to make music, not always to play machine gun-type stuff. To me, music is entertainment. You shouldn't be playing it to save the world or show people how great you are. It's just supposed to make you happy, make you cry, make you get horny, or whatever. If it doesn't do that, then it's not music. And remember: You learn by making mistakes. Don't be afraid to try something new. If I'm thrown into an unfamiliar situation, such as playing with Allan Holdsworth, I don't panic. Sometimes I skin my knees, but most of the time I land on my feet. My dad has a Dutch saying that puts it much better than I can. Translated, it means, "Ride your bicycle straight through." If you screw up, just keep going.

—*From the July '84* Guitar Player.

Ex. 12



Ex. 13



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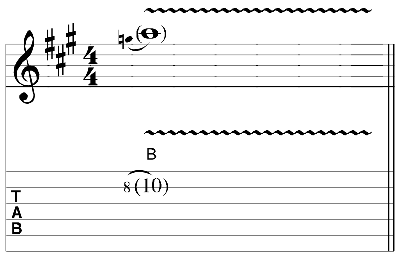

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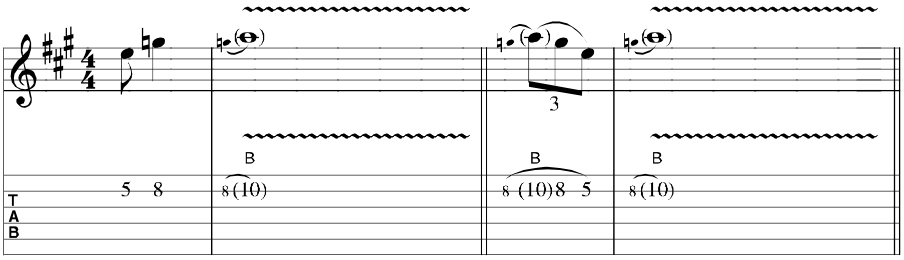

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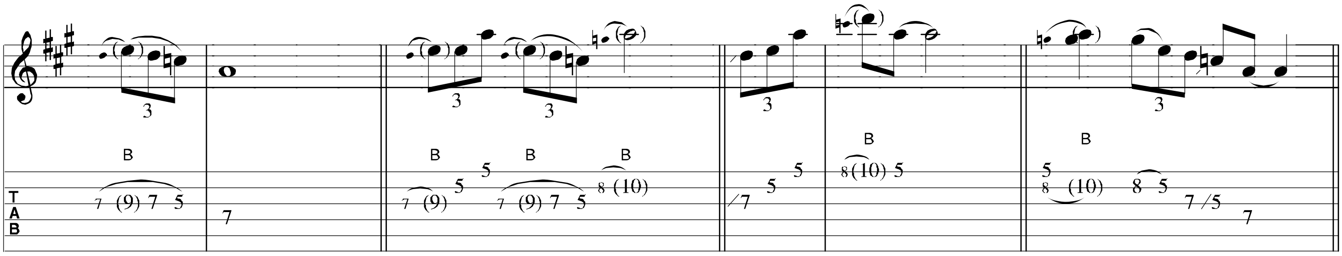

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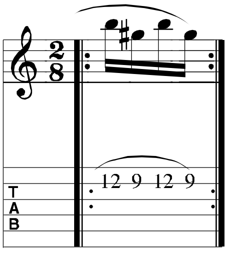

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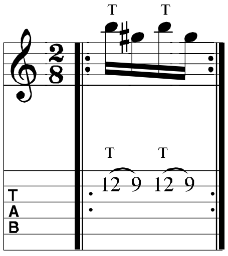
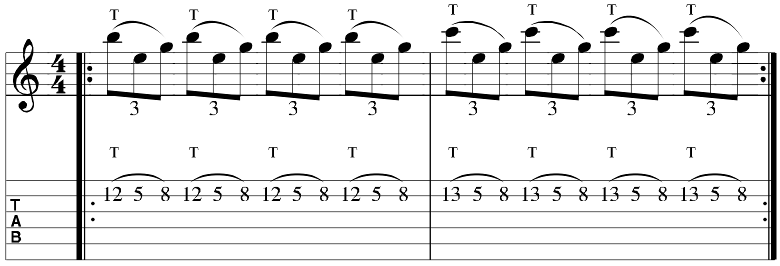
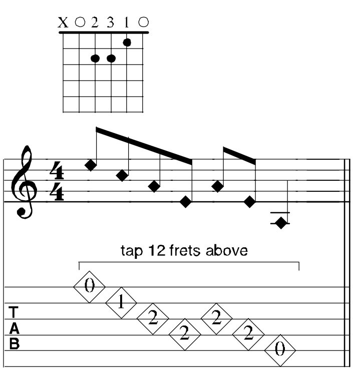


Ex. 19



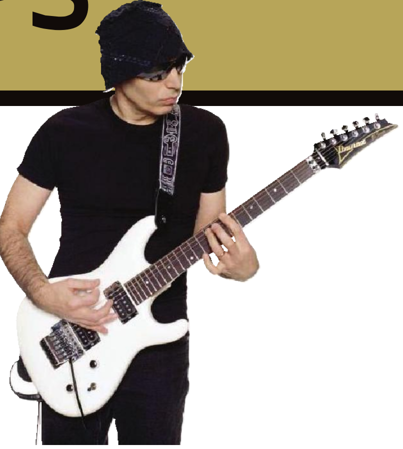
Ex. 20



BONUS LESSONS

JOE SATRIANI'S TIPS FOR BEGINNERS

By Jude Gold



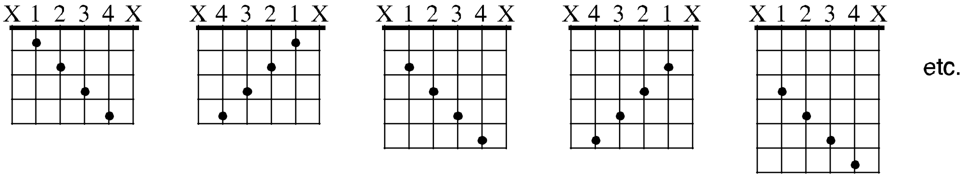
When we decided to launch a new column for beginners, we could think of no one more perfect to star in it than Joe Satriani—and not just because Satch is the world's only multi-platinum instrumental guitar hero (or at least the only one who hapens be our neighbor). Satriani makes the perfect guitar guru because, as his protégés Kirk Hammett (Metallica), Larry LaLonde (Primus), David Bryson (Counting Crows), and Alex Skolnick (Testament), can surely attest, he's an experienced guitar instructor who had one of the most loyal flocks of students and most successful teaching practices in Bay Area history before he launched his solo career. We figured the first thing we'd ask the guitar icon is how he warms up.

It's ten minutes before show time. You're backstage with a guitar in your hands. What are you playing?

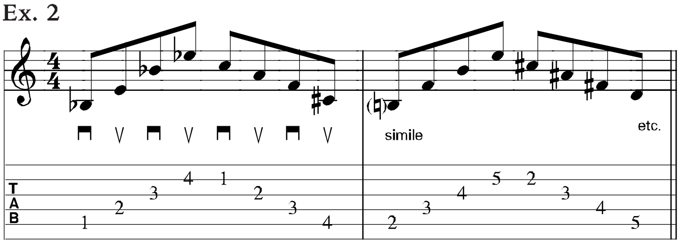
This is the first thing I do [**Ex. 1**]. I call this Diagonal Chord Relay, because, well, I had to call it something [*laughs*]. I've been doing this for years—decades, actually. I used to tell my students "strum, mute, switch" when they were doing this—the idea being that after you strum the first chord, your strumming hand mutes the strings before you lift your fretting fingers and switch to the next chord. Your thumb should remain behind and on the neck at all times, and your fingers should move as little as possible as you ascend the fretboard.

How long do you typically do this exercise?

Ex. 1

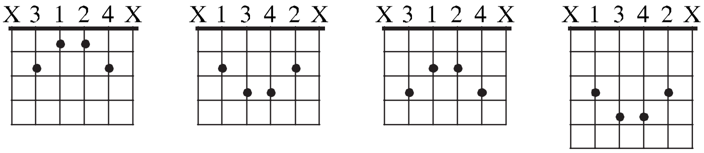


Ex. 2



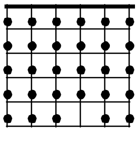
= pick downstroke, V = pick upstroke

Ex. 3



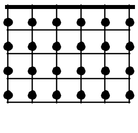
Ex. 4

Chromatic scale



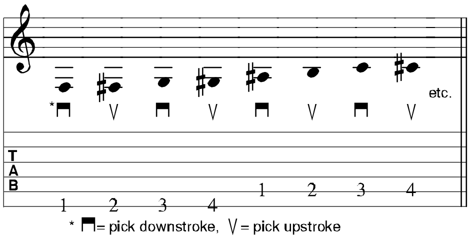
Ex. 5

Partial Chromatic scale



Ex. 6

Evenly



* = pick downstroke, V = pick upstroke

I actually wouldn't recommend anyone spend more than a minute doing this because the idea is not to become familiar with it. What you need are ten of these exercises for ten minutes of warm-up. I mean, you want to do the exercise well, but I would never say, "If it takes you 45 minutes to get this perfect, then put in the time." It's not music. This isn't repertoire. You're never going to play it during a performance, and it's never going to provide joy to you [*laughs*]. It's a mindless warm-up, which is great. Because it's not musical, you can say, "Okay, I don't have to worry about my timing, or whether I'm putting enough emotion into it or not, or if I am projecting to the audience." None of that stuff is involved. It leaves you free to say, "How do my fingers feel today? Does my thumb feel good in that position?"

Are there ways one can vary or expand the exercise?

Try moving it from the middle four strings to the lowest or highest four strings, or moving up a fret with each new chord. Or, arpeggiate every chord [**Ex. 2**]. Here's another two-chord pattern you can use in the same way [**Ex. 3**]. This last one has always been strange for me, so I always make sure to do it. Just as a tongue twister helps pronunciation, these exercises improve finger dexterity. Try to stay absolutely relaxed as you do them.

How would you suggest a budding guitarist tackle the chromatic scale?

For those who may not know it, here's the chromatic scale [**Ex. 4**], as well as its more convenient, reduced version [**Ex. 5**]. Now, you should probably start with the dreaded chromatic exercise [**Ex. 6**]. Keep the notes even in sound and rhythm and play up and down the [partial chromatic] scale, four notes per string. Then, find ways to change things up—like reversing your picking. Start with an upstroke [**Ex. 7**]. This puts upstrokes on the downbeats, which might feel a bit weird. Sometimes it's good to do something unnatural like this, if only to make it feel good when you go back to normal picking.

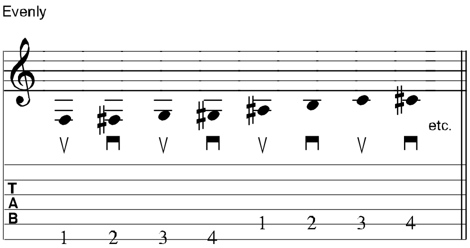
Do you favor a particular hand position when you're picking?

Back when I was teaching Steve Vai, this was my technique [*rests heel of picking hand on bridge*]. Later, I decided to pick with my hand floating above the strings. I also tried the rest-your-pinky-on-the-guitar approach for a while, and the ol' hold-the-plectrum-in-your-fist-and-pick-from-the-elbow technique, kind of like how John Petrucci plays. But it seems like what I've finally arrived at is a sort of semi-floating approach, holding the pick between my thumb and index while gliding my middle and ring fingernails against the pickguard area.

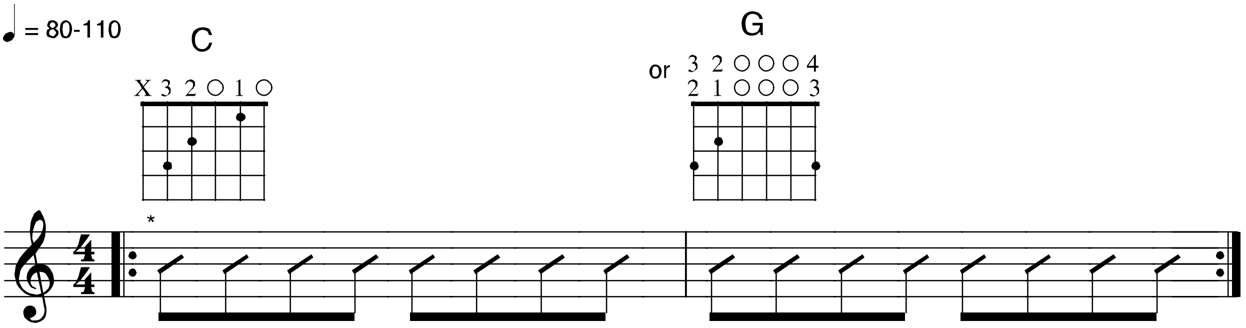
Do you ever go back to those other picking approaches?

Sometimes. I think somewhere along the way I decided that if I stuck to one style of picking, then I'd have the same sound on every song, and I didn't want to do that. It was a dangerous path to take, because my contemporaries at the time—this is back when I was 16 or 17—would find some pick-

Ex. 7

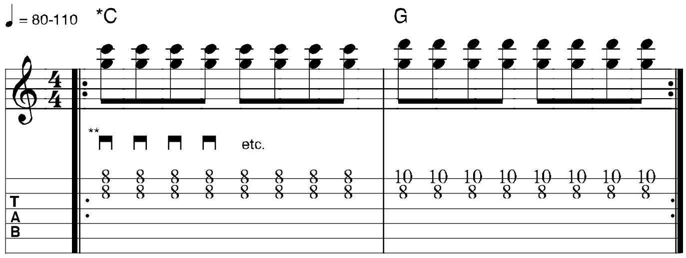


Ex. 8



*Notation reflects strum rhythm.

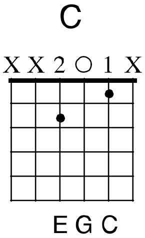
Ex. 9



*Symbols reflect implied harmony.

** ⊓ = pick downstroke

Ex. 10



JOE SATRIANI'S TIPS FOR BEGINNERS

ing technique they were very comfortable with, exclude all other techniques that they found awkward, and then they'd excel in that one area. And there I was developing three or four approaches simultaneously, moving slowly. But I think it paid off, because it gave me a lot of different ways to sound the strings.

How are chromatic exercises useful for becoming a better picker?

One thing that's good about Ex. 6 is that it's so simple you can forget about the fretting hand and focus on other things like, say, picking tone. It takes the pressure off the fretting hand for a bit so you can just sit there and look at how you're striking the strings. If the pick is flat against the string, without any angle, you'll get a bright sound, and it'll be a bit slappy. As you angle it, you get a little bit of drag, but it's a softer tone. For that Clapton-esque "woman" tone, pick flat. Want Van Halen? Angle it. In a way, by changing the picking angle you're EQ-ing the string.

When you're playing fast, the more the pick dips below the string line, the more drag there will be, which can be a problem. I've noticed that with all the fastest players I've been standing next to the last few years of G3 tour—Vai, Yngwie, Paul Gilbert, or Petrucci—it's just the tip of the pick that's getting down there, unless they're purposely trying to get that "I am indeed killing this string" sound. They all have a way of lifting off a little bit as they go faster.

Once a student knows the basic open chords, what's typically his or her next challenge?

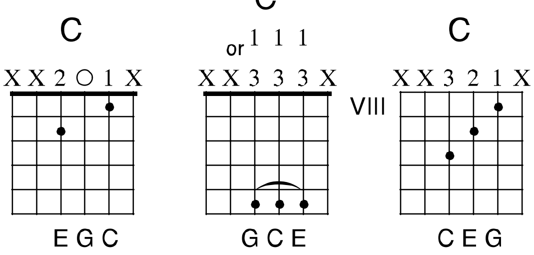
If you're a guitar teacher, it probably won't be long before someone asks you how to play a U2 song. And perhaps the kid can't play very well yet, so you say, "Well, the song is just a repeating *C* to *G* progression [**Ex. 8**]," because that's what's basically happening harmonically throughout the track. The next thing the kid will likely ask you is, "How come when I play it, it doesn't sound like the Edge?" And you'll tell them, "Well, that's because he's actually only playing this [**Ex. 9**]."

And he's probably playing it with a huge tone, some stereo effects, and a bass player filling out the harmony with some low notes.

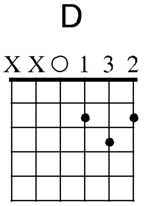
Yeah. A beginner sees that guitar part, and asks, "What do those little two-note chords have to do with a *C-G* progression?" Well, each of those little grips contains notes from the chords *C* and *G*, respectively. Chords are made up of groups of notes, and that, like single notes, those groups can be found at different locations on the neck. And each group has a different tonal quality.

As a teacher, you slowly build up that concept in students' minds as their chord vocabulary expands. For example, once they know *C*, tell them, "Hey, guess what! Let's break up that *C* chord and do this thing where we take a piece of it—its basic *C-E-G* triad [**Ex. 10**]—and find different ways that *C* triad re-voices itself all

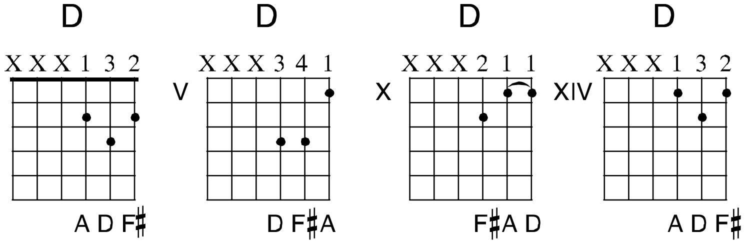
Ex. 11



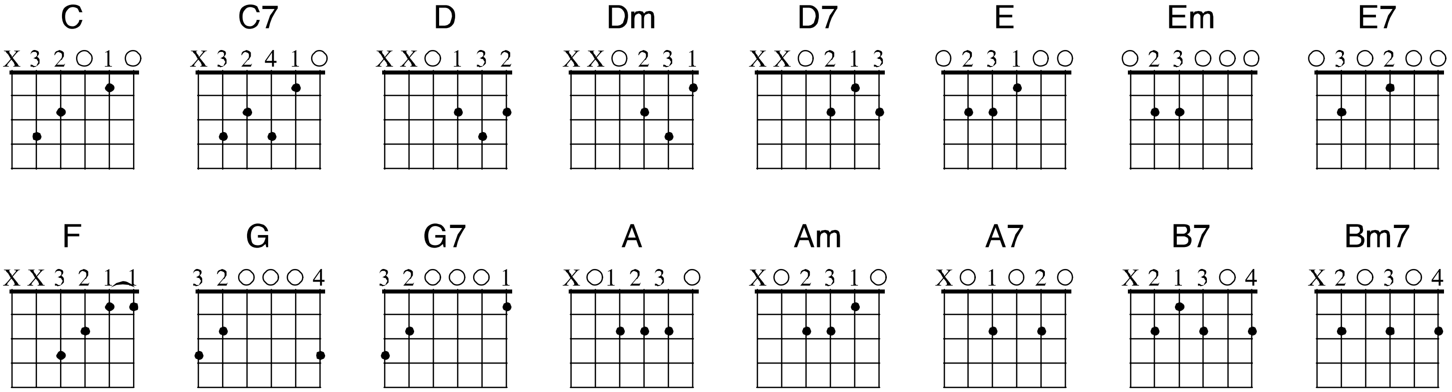
Ex. 12



Ex. 13



Ex. 14



over the neck on different string groups [**Ex. 11**].” Next, try it with *D* because it starts out so nice and compact on the top four strings [**Ex. 12**] and its *D-F#-A* triad lends itself nicely to being re-voiced higher up the neck [**Ex. 13**].

Finally, you say, “Now let’s try that U2 progression [Ex. 1] again, but this time, don’t play the full chords. Instead, play me some tidbits of each chord.” It’s kind of an advanced lesson, conceptually, but physically it doesn’t require much advanced playing. The best thing about this exercise is that it starts teaching students not just how to find correct ways to play a given chord in various locations, but how to find the best version of that chord for the song at hand.

Back when you were teaching dozens of students a week, what was the first thing you’d show them to help them start making actual music on the guitar?

I’d show them the first 16 or so open-position chords [**Ex. 14**]. With chords like these, we can do the simplest Metallica song, we can do Creedence Clearwater, the Beatles, and the Stones, and get something going fast. For me, this goes back to when I first started to play guitar. In my sister Marian’s guitar case was a thing called “The Magic Chord Sheet,” and it was a piece of paper torn from the back of a book or something. I guess that was her chord bible for years of being a folk guitarist, so I thought, “Okay, that’s how she learned it. I’m going to start there too.”

The next thing to learn would be sixth-string-root barre chords in major, minor, dominant 7, sus4, and minor 7 forms [**Ex. 15**], skipping the rest. Next, we’d do the fifth-string-root version of all of those same chord qualities [**Ex. 16**]. For the first few weeks, that—coupled with the chromatic exercises we talked about last month—would be all we’d focus on. I’d also do the “find the note everywhere” exercise. For instance, I’d have them find and play *E* just about everywhere it appears on the fretboard [**Ex. 17**]. This would usually take forever [*laughs*].

E **by ear, or by spelling their way to it using the chromatic scale?**

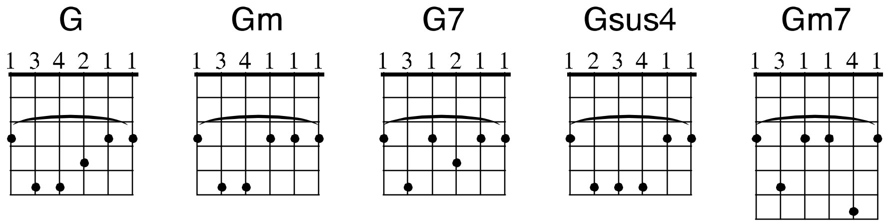
I’d do whatever worked for the student, with the eventual goal being an ability to look at the guitar and see that note everywhere it resides. I mean, some players are really gifted physically and not so much with their ear, while others are so gifted with their ear, and not as much with their fingers, so I tried not to discriminate.

Did your students ever find all those calisthenics and note-naming exercises at all uninspiring?

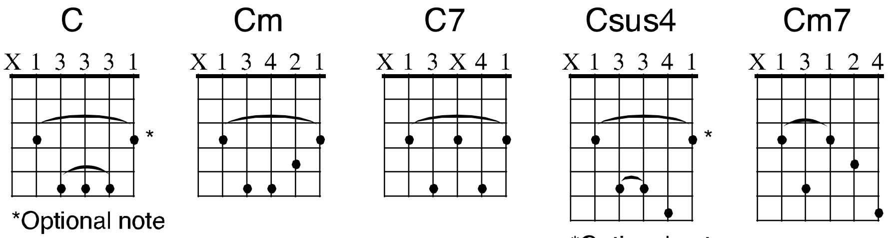
Well, whether I was teaching a lawyer, a race-car driver, or a seven-year-old kid, my deal was, “You get this down, and then we’ll do that song you want to learn.” The problem for teachers is matching up what needs to be built in terms of technique with the desire of the kid who wants to play—or the adult who needs stress relief from the modern world. You have to assess that really quickly. Sometimes I’d be like, “Who cares about the sus4 fifth-string-root barre chords today if I can get the student to learn a song he’ll play every day for three weeks straight?” So there’s a bit of a bargain in there. But I would insist they learn chords because you can’t get anything done as a teacher unless the student knows chords.

—Excerpted from the February, March, April, and May 2008 issues of Guitar Player

Ex. 15



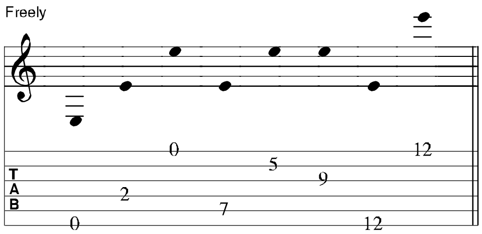
Ex. 16



*Optional note

*Optional note

Ex. 17



BONUS LESSONS

5 WAYS TO SOUND LIKE JEFF BECK

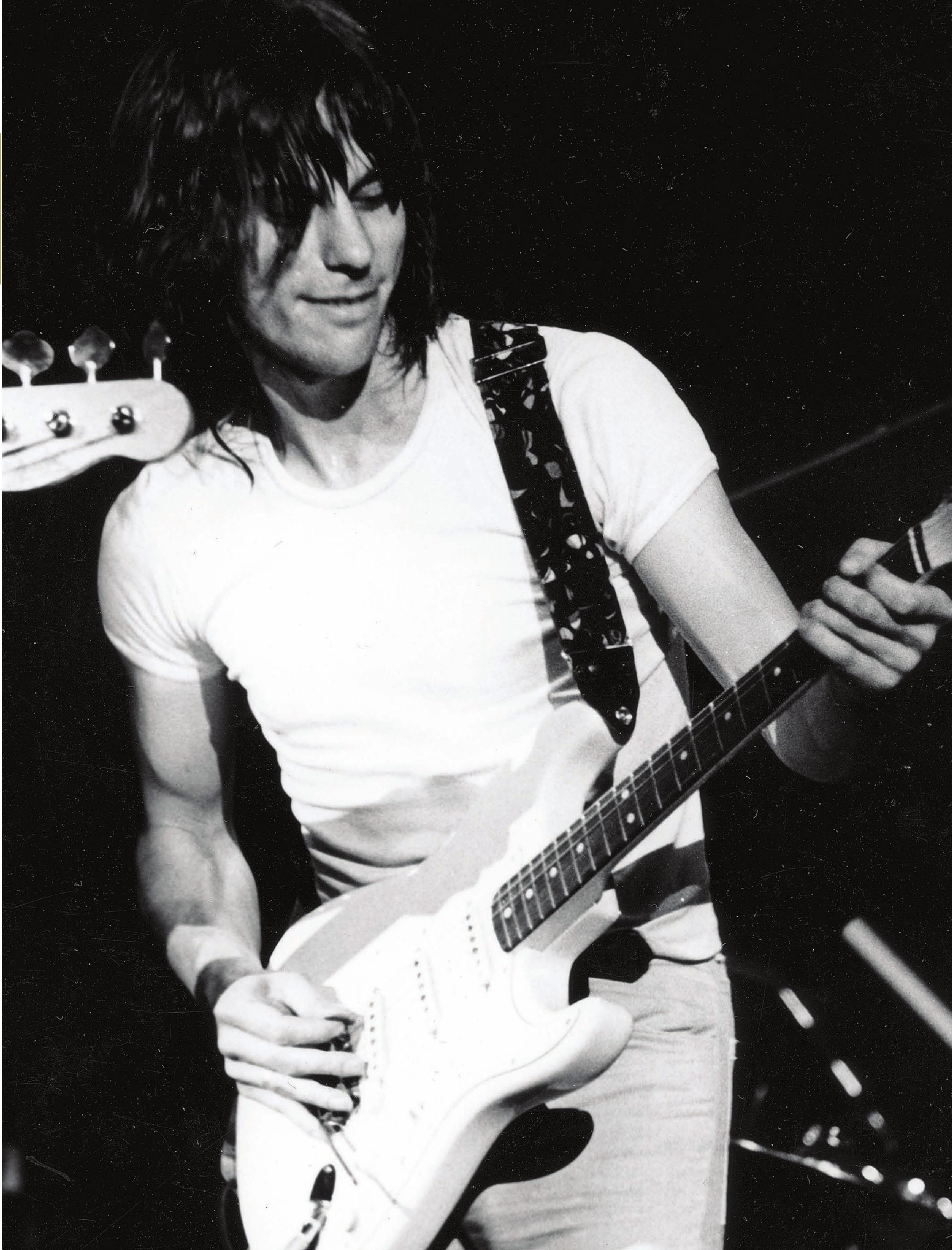
By Jesse Gress

When rock poetress Patti Smith introduced Jeff Beck as "the jewel in our crown" at London's 2005 Meltdown Festival, she wasn't just whistling "Hail Britannia." An international treasure whose wizardly way with the guitar has defined the state of the ax for over four decades, Geoffrey Arnold Beck was not only present and accounted for at the launch of the great Brit-rock guitar revolution of the mid '60s, he kicked its ass.

Beck's timing couldn't have been better. Already a fearless musical renegade and always one step ahead of the pack, Beck answered Eric Clapton and Pete Townshend's clarion call to arms with a feedback-laden fuzztone roar heard 'round the world—first with the Yardbirds, then with a string of his own groups whose lineage continues to this day. As Clapton himself once pointed out, "There's something about Becky that beats everyone else." E.C.'s right—Beck has always sounded downright dangerous.

With their landmark *Truth* album, the first Jeff Beck Group (with Rod Stewart on vocals) created the lead-singer-plus-guitar/bass/drums-trio template that Led Zeppelin and myriad acts would follow, but never received the credit they were due. Despite this lack of recognition, Beck has remained innovative, musically adventurous, and at the top of his game throughout his entire career, earning the respect and admiration of peers and collaborators from John McLaughlin and B.B. King to Tina Turner and Luciano Pavarotti, and garnering a few Grammys along the way. (Beck even backed Kelly Clarkson on American Idol last April.) The reasons for his longevity are no mystery, though. A strict vegetarian diet, a love of gardening, and a penchant for building classic hot rods have kept the 63-year-old Strat master healthier and more balanced than most of his contemporaries. Seriously, the guy looks half his age.

Beck's constantly evolving style, which began as an unlikely amalgamation of Cliff Gallup, Les Paul, Otis Rush, and the Tamla-Motown sound, and currently incorporates elements of Southeast Asian, Eastern European, and Indian music, as well as techno and drum-and-bass. How does he do it? It's time for you, dear readers, to reap the benefits of an obsessive-compulsive disorder I've harbored for years. (Yes, I'm a Beck-oholic.) This healthy cross-section of musical Beck-cerpts—most of which were inspired by the Guv'nor's spellbinding 2007 performance at Clapton's Crossroads Guitar Festival held in Chicago last July—doesn't skimp on the details, so read through each phrase carefully and don't skip a single squiggle. More on the music in a minute. First, you've gotta ...



5 WAYS TO SOUND LIKE JEFF BECK

1 Build a Model "B"

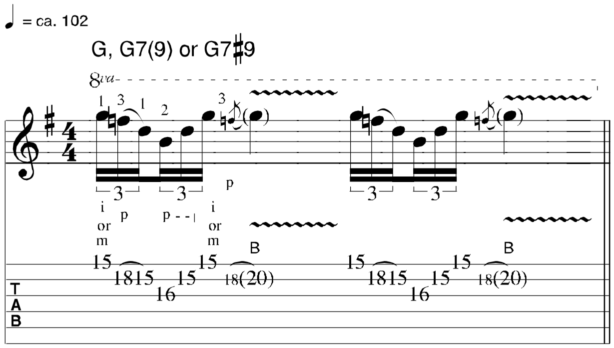
Beck built his reputation first with Fender Esquire/Telecaster guitars, Vox amps, and a Colorsound fuzz pedal. Later, he used a Gibson Les Paul, Marshall stacks, and a Vox wah. It was in the early '70s that Beck found his soul mate in the Fender Stratocaster. He vacillated between all three models for a few more years, but finally settled on the Strat as his main squeeze in 1976. Nearly 15 years later, Fender introduced the Jeff Beck Signature Stratocaster, which sported a huge neck, Lace Sensor pickups, a Wilkinson roller nut, and a floating tremolo bridge set up to raise the open *G* string a Beck-approved range of three semi-tones (a full minor third).

The current model has a slightly smaller neck profile and is fitted with Fender's Vintage Noiseless pickups, though, on his personal guitar, Beck has installed custom pickups made by luthier John Suhr. Presently, the Guv's only mandatory pedal seems to be a Snarling Dogs Super Bawl Whine-O-Wah, a key component in Beck's spot-on blues harp emulation. Secondary effects spied on Beck's 'board include a ring modulator of indeterminate origin, a Boss flanger, and a Hughes & Kettner Tube Rotosphere. Beck's elusive sound is warm and gainy, yet crystal clear with rich mids and a chest-pounding bass thump that can only come from one or more 4x12 cabinets (Marshalls, in Beck's case). In the past, he's mentioned running his Marshall JCM 2000 DSL50's treble controls full up while keeping his guitar's tone controls dialed back, and rarely maxing out his guitar's volume control. During his most recent shows, Beck added either Fender Super Sonic or tweed Twin amps and extension cabs to his Marshall rig. All in all, Beck's minimalist approach to gear reaffirms that it's all in the fingers, which means you've gotta ...

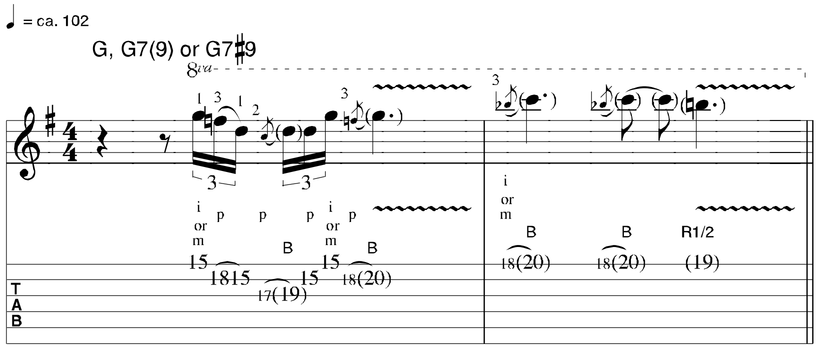
2 Get Your Hands Dirty

Every note Jeff Beck plays is lubed with some sort of emotive finger

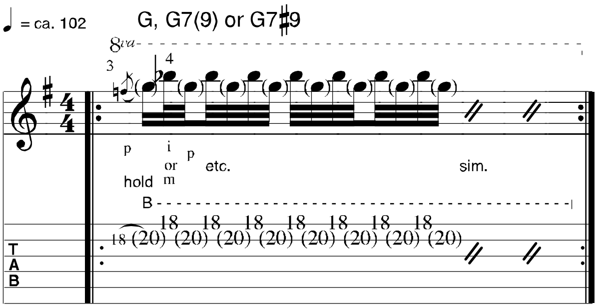
Ex. 1a



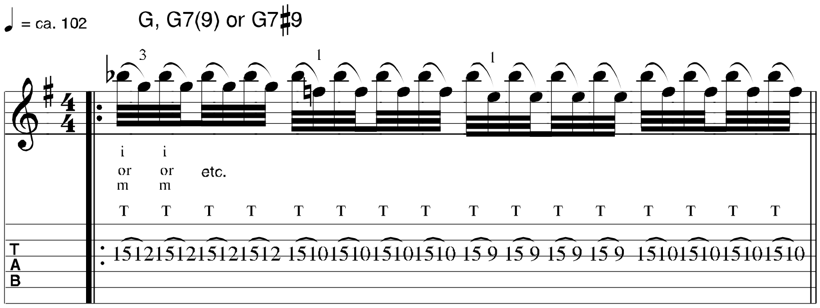
Ex. 1b



Ex. 1c



Ex. 1d



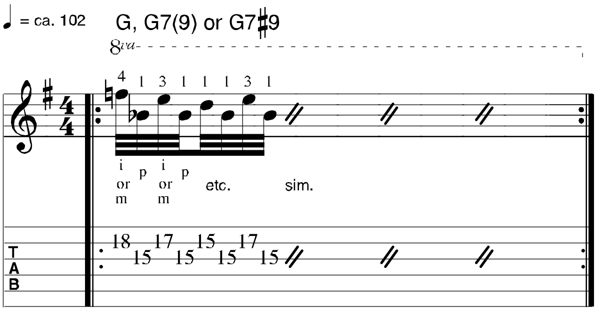
grease, be it a slippery slur, microtonal bend, whammy bar articulation, or a bit of primal bang-on-the-bridge vibrato. (Fact: Currently, the majority of Beck's vibrato emanates from his picking/plucking hand.) Beck typically employs several techniques at the same time, such as swelling his volume control into a pre-bent (with the bar) natural harmonic, combining whammy bar dips and finger bends, or playing plucking-hand "Jaco-style" artificial harmonics with fret-hand bar manipulations. Of course, this is only the tip of the iceberg, and you could easily spend a few lifetimes dissecting Beck's playing. Check out *Truth*, *Beck-Ola*, *Rough and Ready*, *Blow By Blow*, *Wired*, *There and Back*, *Guitar Shop*, *Frankie's House*, *Crazy Legs*, *Who Else!*, *You Had It Coming*, and *Jeff*, and you'll hear what I mean. But even after you get your gear and sound together and learn a slew of Beck-approved techniques, there's one more major factor involved in conjuring the maestro's mojo: Yes, you'll have to ...

3 Lose the Plectrum

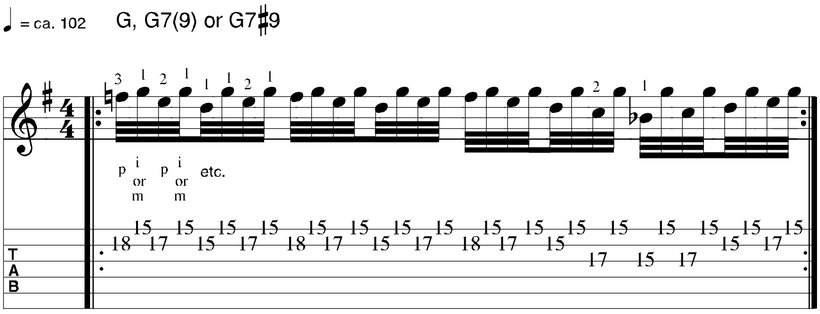
(That's "pick" to us yanks.) Sure, it's a tall order, but this meat-on-metal approach may be the most crucial element in the ultra-expressive way Beck currently shapes his tones. His integration of thumbed downstrokes (p) and index- (i), middle- (m), and ring-finger (a) upstrokes gives each note a unique envelope and timbre, something you just can't get from the uniform attack of a flat piece of rigid, synthetic material. For "plectrum" sounds, Beck resorts to his index fingernail positioned as if holding a pick (as you'll soon see).

Ready to convert? The triplets-and-bendie motif in **Ex. 1a** certainly goes back to Beck's plectrum days, but this current fingerstyle version really pops, especially when you snap the strings with your index or middle finger. **Ex. 1b** displaces its rhythm and adds a pair of high C bends, plus a signature semi-tone release to *B*, the 3. **Ex. 1c** ventures into trill territory with a held *G* bend and high *B♭* pedaltone.

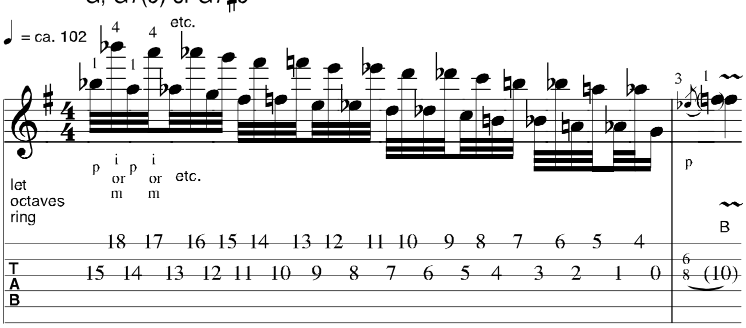
Ex. 1e



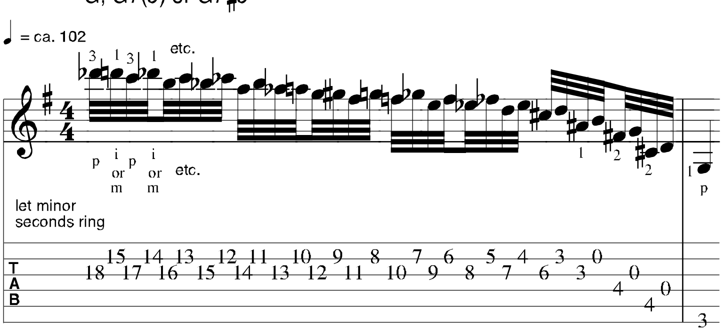
Ex. 1f



Ex. 1g



Ex. 1h

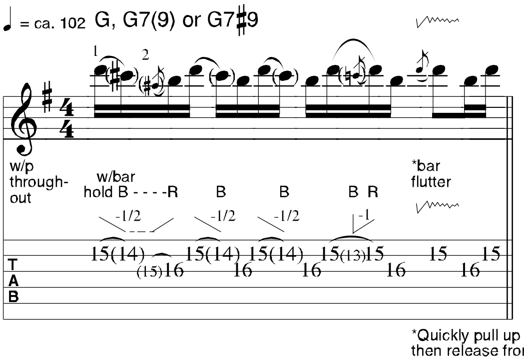


Transpose the same lick down to a bent *D* and *F* pedal to emulate some wailing blues harp. The trills in **Ex. 1d** feature tapped *B*♭s and descending pull-offs, while **Ex. 1e** reverts to fingerstyle, displacing and dropping the pedal *B*♭ an octave. **Ex. 1f** borrows the descending line from Ex. 1e and pits it against a high *G* pedal with some bonus action on the last two beats. Beck's accuracy on trilled chromatic octave runs like the one in **Ex. 1g** is downright frightening. The target, unison-bent b7 (*F*) is another Beck trademark. **Ex. 1h** downshifts intervals from octaves to minor seconds, but the premise remains the same.

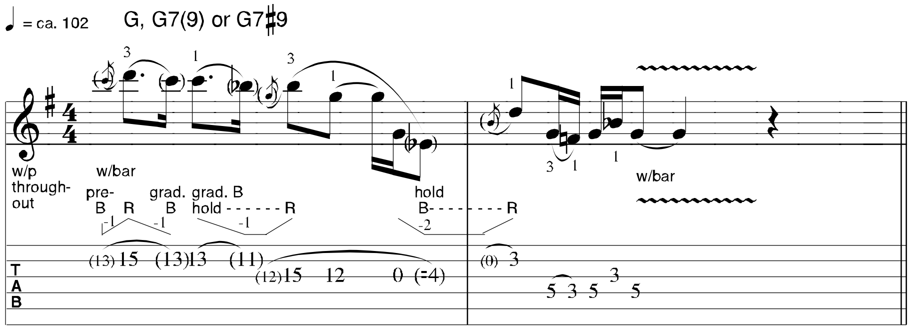
4 Channel Elmore James & Little Walter

Beck's faux-slide whammy bar antics have confounded the best-trained ears for years. These days, Beck's plucking-hand whammy embouchure typically entails holding the bar in "ready" position with his index finger on or near the tip, and his remaining fingers wrapped loosely underneath, leaving his pinky perfectly poised for on-the-fly volume control manipulations. This also allows him to slide the bar between his index and middle fingers, making it easy to combine thumbed downstrokes and 1st-finger upstrokes at will, while still maintaining control of the bar. **Ex. 2a** illustrates how a combination of bar bends, releases, dips, and a pinch of bar "flutter" can conjure a totally convincing slide vibe. (Beck achieves the flutter effect by pulling up on the bar and releasing it like a slingshot.) **Ex. 2b** is a bit more Beck-ified, with its gradual bar bends, grace-note releases, 12th-fret-to-open-string pulled-off dive, and lower-register response. Perhaps even more astonishing is Beck's ability to coax, as we touched on earlier, authentic blues harp licks from a 6-string. Cock your wah pedal to a lower-midrange howl, then open it up as you rake and dip into the opening *D*s in **Ex. 2c**. Pay close attention to each written articulation during the last two beats and you'll wind up in harp heaven. Ditto for the equally tasty honkin' in **Ex. 2d**.

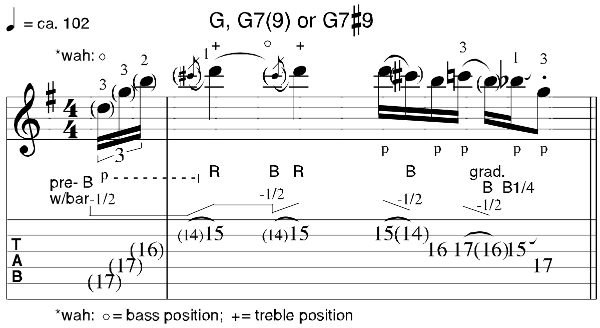
Ex. 2a



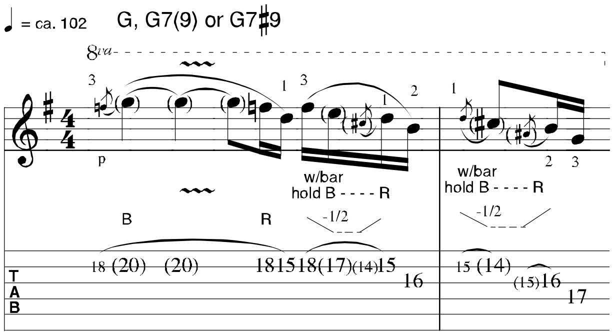
Ex. 2b



Ex. 2c



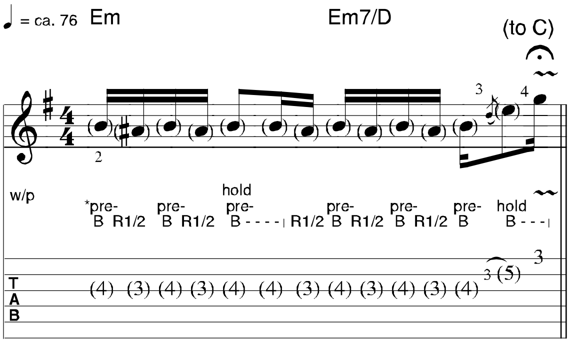
Ex. 2d



5 Take a Sad Song and Make it Better

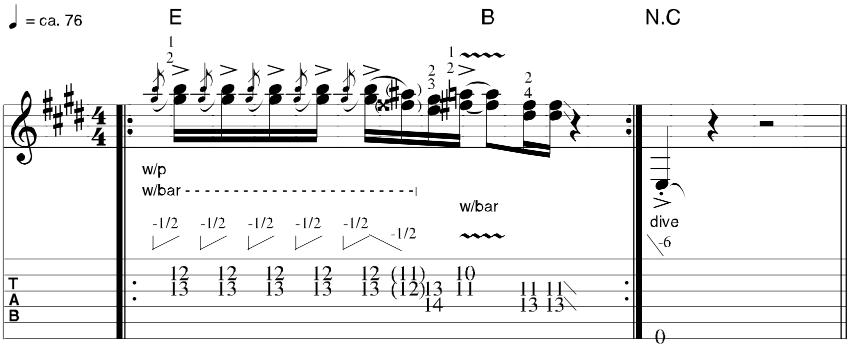
Making someone else's song truly your own is no easy feat, but Beck recently recast a Beatles anthem and, in the process, may have found a new signature tune. We won't divulge the title, but the pre-bent and half-released melody in **Ex. 3a**, the faux-slide third intervals and growly low-*E* dive-bomb in **Ex. 3b** (tip: Try replacing the first four sixteenths in beat one with an eighth-note triplet), and heavenly melodies that run the cycle of fifths in **Ex. 3c** should provide more than enough clues for you to win this round of Name That Tune. —*From the December '07* Guitar Player

Ex. 3a

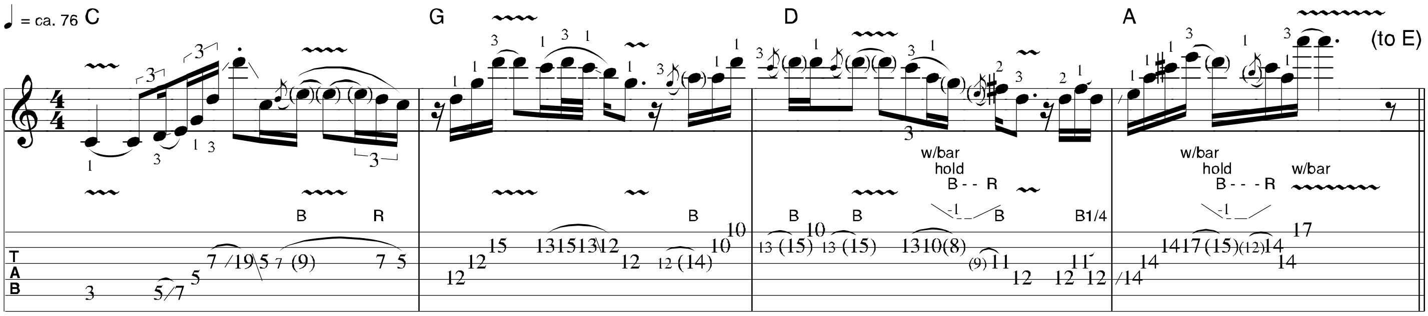


*pre-bend from 2nd fret.

Ex. 3b



Ex. 3c



7 WAYS TO SOUND LIKE METALLICA

By Jesse Gress

It has been a blast watching Metallica grow. Now well past their quarter-century mark, the band has been together longer than the Beatles, Cream, the Jimi Hendrix Experience, and Led Zeppelin combined. Musically speaking, America's favorite headbangers have always had more to say than your average posse of speed-thrash-grindcore-hardcore metal-heads, and it's for this reason Metallica remains heavy metal's most enduring band of brothers.

Founded in Los Angeles by drummer Lars Ulrich and guitarist James Hetfield in 1981, Metallica became a complete band when they enlisted bassist Ron McGovney and original co-guitarist Dave Mustaine. The lineup solidified when the latter duo was replaced by bassist Cliff Burton in March, 1983, and former Exodus guitarist Kirk Hammett that same April. Brandishing an intense Euro-metal vibe, Metallica's first indie album, *Kill 'Em All*, sold nearly half a million copies, while major-label follow-ups *Ride the Lightning*, *Master of Puppets*, *... And Justice for All*, plus the more American-sounding *Metallica* (a.k.a. the Black Album), *Garage Days*, *Load*, *ReLoad*, and, most recently, *St. Anger* all ranged from gold to triple-platinum sales. Metallica's wildly successful world tours garnered throngs of fans, whose increasing numbers approached, equaled, and perhaps even surpassed (gasp) the venerable Kiss Army.

When it comes to the guitars of Metallica, you almost have to consider Hetfield and Hammett as a single entity. No matter how cool either guitarist sounds on his own, it's their ultra-heavy, tightly-meshed blend of styles and tones that gives the band its unique sonority. The duo's big, dark, sinister-yet-warm sound set new standards for chops and precision among the cutting-edge '80s metal community, whose big five also included Slayer, Anthrax, Metal Church, and Mustaine's band Megadeth. Hetfield and Hammett each sport different styles and spheres of influence—Hetfield grew up listening to Black Sabbath and AC/DC, and later embraced the music of dark crooners Tom Waits, Leonard Cohen, and Nick Cave; Hammett comes from what former *GP* editor Joe Gore once called the "middle ground between the blues-based rock stylings of the '60s and '70s and the speedball diatonicism of the '80s." But the core of Metallica's melodic, harmonic, and, to significant degree, rhythmic musical mayhem lies in how both guitarists play together. With a few exceptions, that chemistry is what I've set out to capture in this lesson. If you're already a fan, you know what to expect. If you're new to the fold, welcome to Metallica boot camp. First, you've gotta ...

1 Persevere

Metallica has certainly weathered its share of tragedy, adversity, and setbacks, but the musically fearsome foursome has always managed to land on its feet. It takes strength and dedication to carry on in the wake of enormous loss, as Ulrich, Hetfield, and Hammett did after Burton's death in 1986. (The influential bassist was killed in a European tour bus crash.) But while adversity is an unavoidable part of life, personal rehabilitation and group therapy requires

NEIL ZLOZOWER

a conscious decision, agreement, and commitment from all parties involved. And that ain't easy. Just ask Metallica. Better yet, watch *Some Kind of Monster*, the inspiring 2004 documentary that chronicles the band's struggle for survival in the wake of losing yet another bassist (Jason Newsted quit the band in 2001) and Hetfield's year-long hiatus and recovery from alcohol addiction during the St. Anger sessions. (Newsted was eventually replaced by former Ozzy Osbourne/Suicidal Tendencies bassist Robert Trujillo in 2004. Producer Bob Rock filled the chair in the interim.)

2 Stick to Your Guns

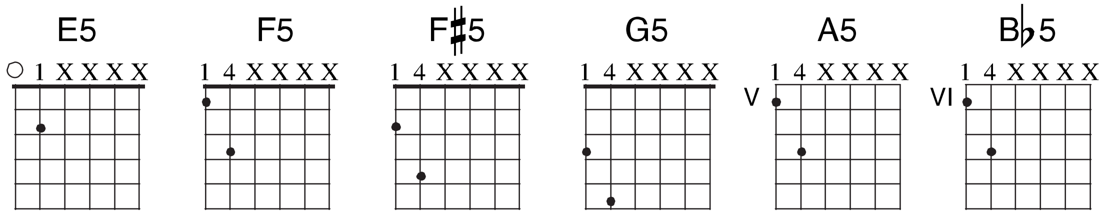
Though their music ran contrary to all popular trends, Ulrich and his bandmates' persistence of vision clearly paid off. Ulrich and Hetfield had a definite idea about how their music should sound and went about achieving it by whatever means necessary. For instance, their composing and recording strategies ran against the grain of typical metal bands throughout most of the '80s. In 1989, Hetfield, the band's principal composer, described the writing process that Metallica employed from Ride the Lightning (1984) through ... And Justice For All (1986; featuring Newsted's first appearance on bass) as a sort of pre-Pro Tools style of editing achieved via copious tape splicing. "It starts with like 20 riff tapes," said Hetfield. "Lars and I go through tapes [and] the challenge is to take one riff and another riff that doesn't fit in with it at all, and make them mix together. Lars is very involved in re-constructing the songs. We have to try every possible combination before we're satisfied."

In this era, Metallica insisted on recording one instrument at a time. Hetfield: "Me and Lars get all the drums, then I go back and do the rhythm guitar stuff again. After we get the basic rhythm parts on tape, Jason does the bass, and then I come back and do all the doubling and harmony guitar stuff. Finally, Kirk does the leads." The band started writing and recording together in real time on the Black Album and have since embraced Pro-Tools as both a compositional and editing tool.

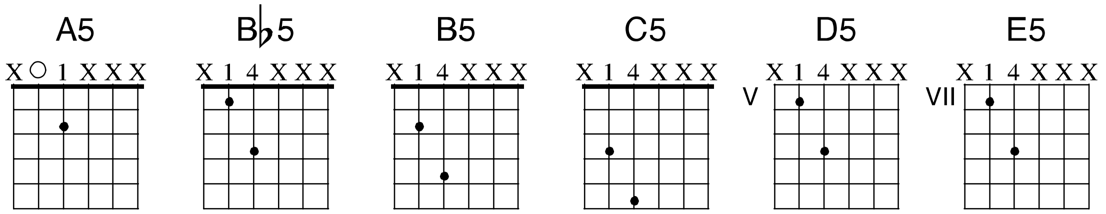
3 Amass Weapons of Mass Distortion

With more than 90 million Metallica albums sold worldwide, you can bet that H & H have had their hands on nearly every piece of guitar gear in existence. It's hard to boil down their favorites, so what the hell, let's just list stuff until we run out of room! Hammett: black Jackson Randy Rhoads, black 1974 Gibson Flying V (used through the Black Album), black Fernandes Stratocaster-style guitar ("Edna"), neck-through-body 1987 ESP Kirk Hammett KH-2 (Hammett's favorite stage guitar), ESP KH-3 hard-tail, ESP M-2 "Frankenstein," two Tom Anderson solidbodies, '59 and '87 Gibson Les Pauls, blonde '59 Fender

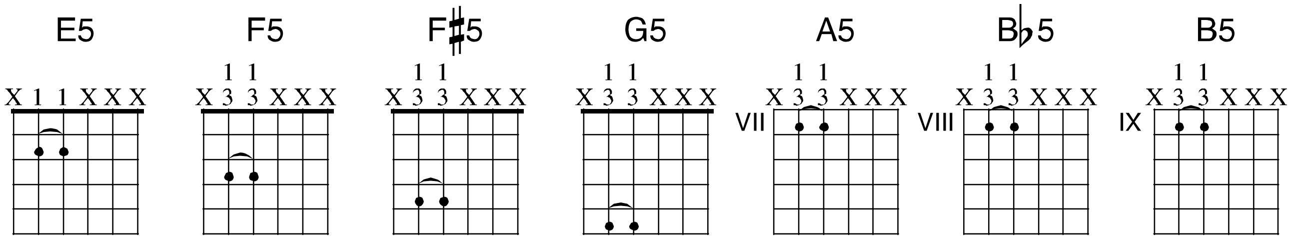
Ex. 1a



Ex. 1b



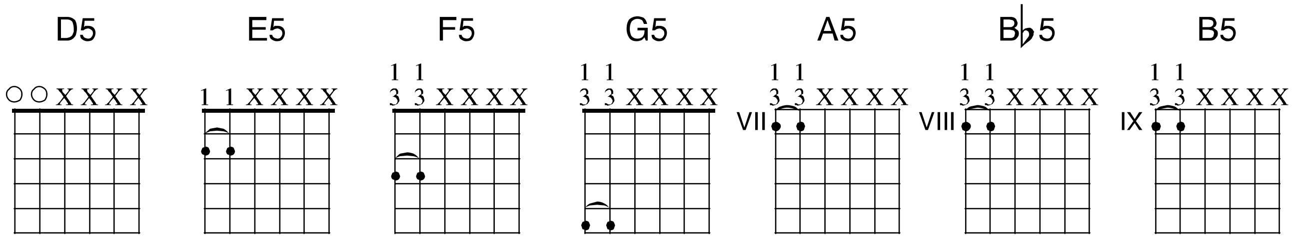
Ex. 1c



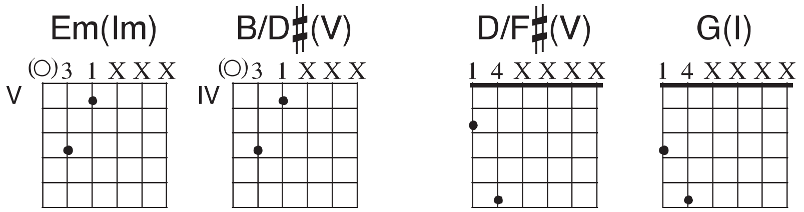
7 WAYS TO SOUND LIKE METALLICA

Ex. 1d

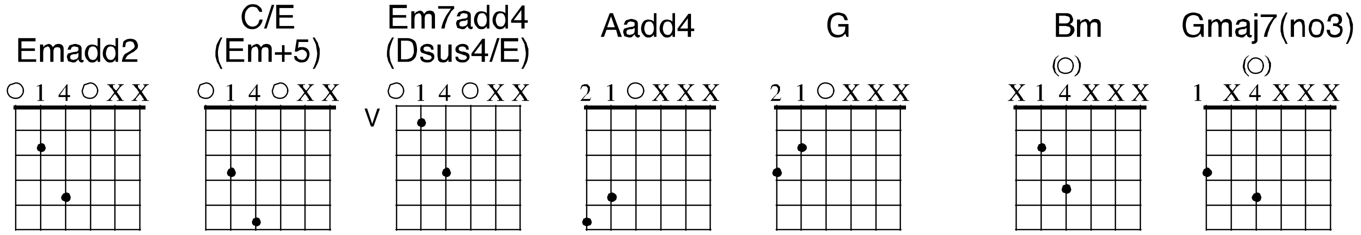
⑥ = D



Ex. 1e



Ex. 1f



Telecaster, seafoam green '63 Fender Stratocaster, Gibson ES-335, and Martin D-28 guitars; Mesa/Boogie Dual Rectifier rackmount and vintage Marshall amps; Mesa/Boogie preamp; Marshall speaker cabinets; Ibanez Tube Screamer, Dunlop CryBaby wah, DigiTech Whammy, and various Line 6 pedals. Hetfield: 1976 Gibson Explorer ("Rusty"), 1973 Gibson Les Paul ("Uncle Milty"), various ESP Explorers with EMG pickups (in black and chrome diamond plate), ESP Viper baritone (strung .013-.056), Fender reissue '52 Telecaster, vintage Fender Stratocasters, '63 Gibson Les Paul/SG, Gretsch White Falcon guitars, Coral Electric Sitar, and Jerry Jones 6-string bass; Mesa/Boogie TriAxis preamp; Jose Arrendondo-modded Marshall head; Roland JC-120, Fender Twin Reverb, and Matchless Spitfire combos; Marshall cabs. Whew! Both guitarists use Mesa/Boogie Strategy 400 power amps, have recorded with Roland's VG-8 V-guitar system, and string up with Ernie Balls. (Hammett: .011-.048; Hetfield .010-046) Final fact: H & H began detuning one half-step below standard in 1996 while recording Load.

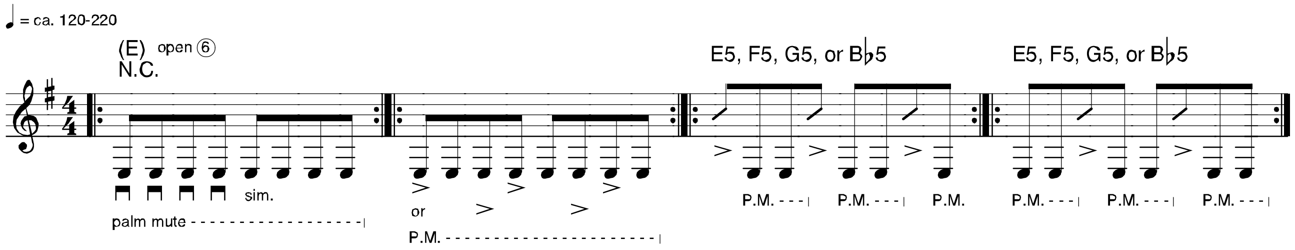
4 Power Up on Power Chords

Our basic training starts with some root-5 and 5-root power chord voicings that recur throughout Metallica's repertoire. **Ex. 1a** lays out two-note root-5 power chords on the sixth (root) and fifth strings, and the same voicing is transferred to the fifth (root) and fourth strings [**Ex. 1b**]. **Ex. 1c** features 5-root inversions on the fifth and fourth (root) strings, while **Ex. 1d** shows you how to do root-5 voicings in dropped-*D* tuning on the sixth (root) and fifth strings. (Tip: You can easily mix and match the last two groups of chords.) **Ex. 1e** reveals a few of the harmonic intervals H & H have been known to substitute for power chords. Finally, the voicings in **Ex. 1f** are ideally suited for arpeggiating with clean, chorused tones during tender, ballad-esque moments. Mess with the first five shapes (tip: Try playing each one as four consecutive ascending eighths in a slow 4/4), then play the *Bm* and *Gmaj7* grids as ascending eighth notes on beat one, adding the open *D* string on the and of beat two. You can also create three-note root-5-root counterparts for any of the voicings in Examples 1a, 1b, and 1d by adding a note on the same fret of the next highest string. Now it's time to ...

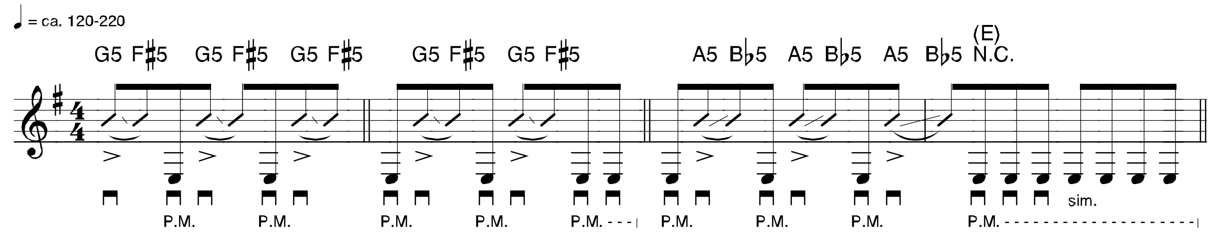
5 Get Up for the Downstroke

You can build a respectable arsenal of Metallica-style riffs by establishing a straight eighth-note downstroke pattern on the open low-*E* string and dropping selected root-5 or 5-root power chords from Examples 1a-1e into various beats. The modus operandi here is to use downstrokes for all eighth notes regardless of tempo—upstrokes are introduced only as necessary to play sixteenth-note

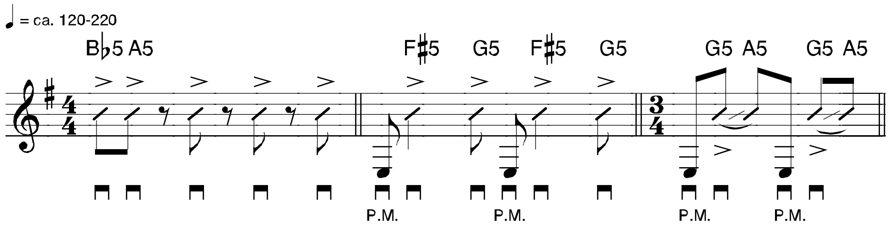
Ex. 2a Ex. 2b Ex. 2c Ex. 2d



Ex. 2e Ex. 2f Ex. 2g



Ex. 2h Ex. 2i Ex. 2j



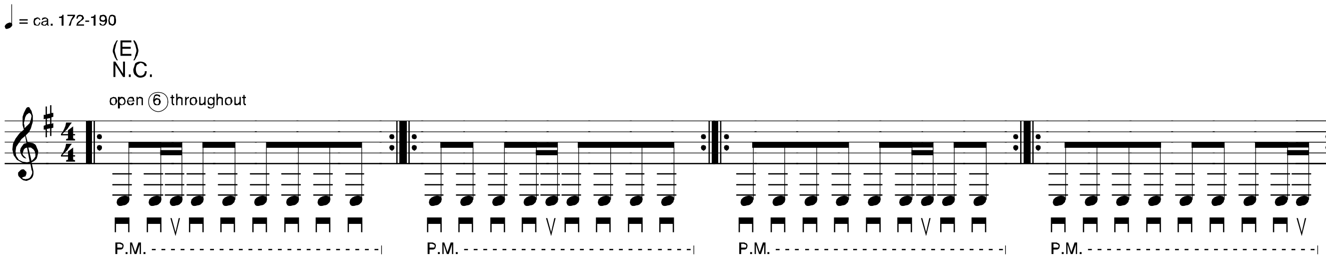
upbeats.

As Hetfield explains, "That's the key—downpicking. It's tighter-sounding and a lot chunkier." And Metallica progressions, Hammett points out, "usually have a lot of half-step motion, like *Bb* to *A* to *G* to *F#*, all with the open low-*E* string below it." So, here's the drill: Choose a tempo, set up the basic eighth-note pulse in **Ex. 2a**, then experiment with both accented groupings offered in **Ex. 2b**. (Tip: Try un-muting the accented notes.) Next, select a chord (or two) from the four options in **Examples 2c** and **2d** and drop it/them into the same accented rhythm slashes laced between low *E*s. Play either of these figures three times, then insert the characteristic *G5-F#5* slides in **Ex. 2e** or **2f** to form a full four-bar riff. Cool, huh? We'll wrap up this eighth-note drill with four more bar-4 substitutions: **Ex. 2g** shows how to cross the bar line with *A5-Bb5* slides, **Examples 2h** and **2i** emphasize accented syncopations, and **Ex. 2j** reveals one of Metallica's secret weapons—a truncated 3/4 version of a 4/4 riff. In this case, it's a shortened Ex. 2f with different chords. Work each riff up to tempo and ...

6 Prepare for Battle

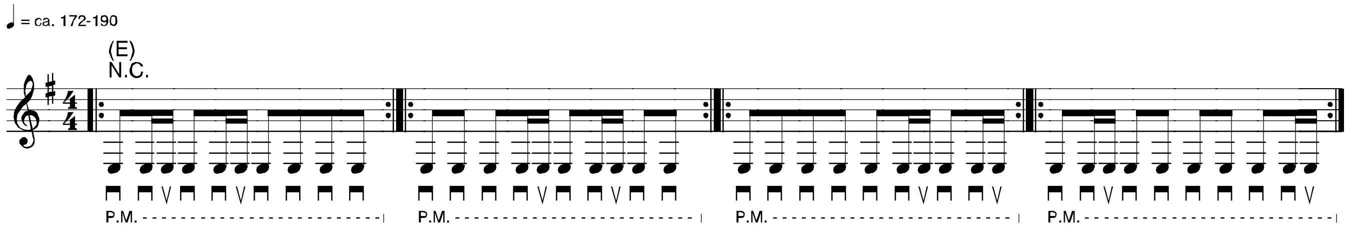
It's no secret that Hetfield's massive scooped-midrange tone, brutal riffage, and relentless right hand virtually

Ex. 3a

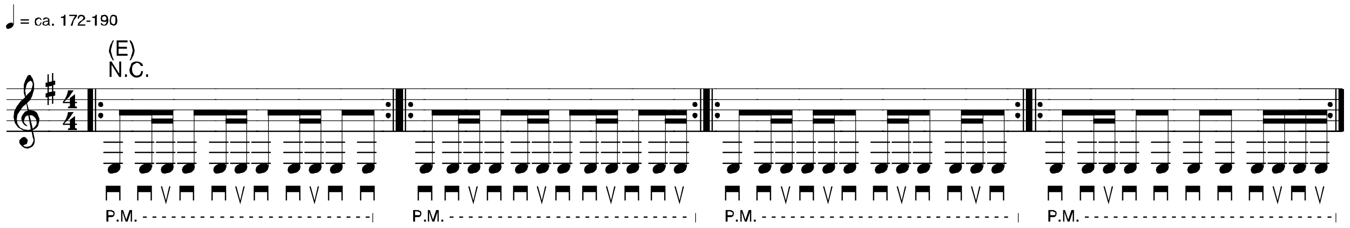


7 WAYS TO SOUND LIKE METALLICA

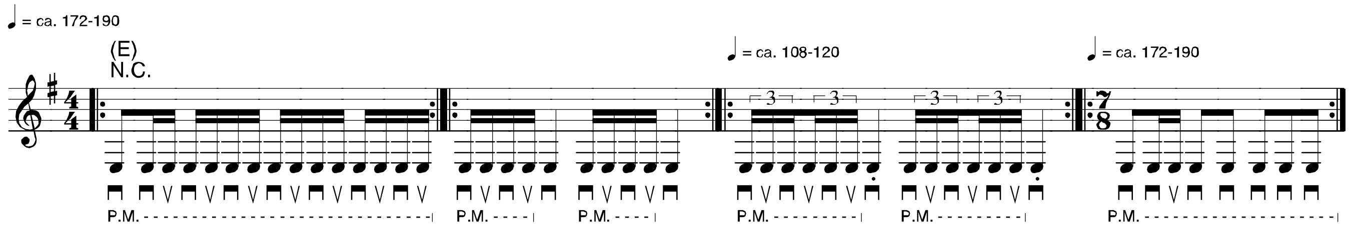
Ex. 3b



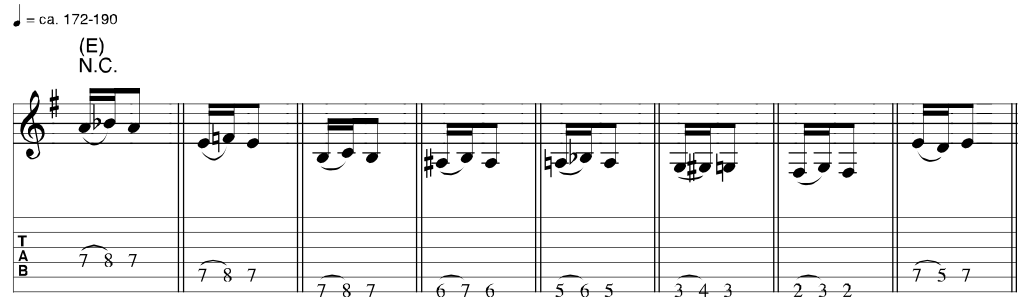
Ex. 3c



Ex. 3d



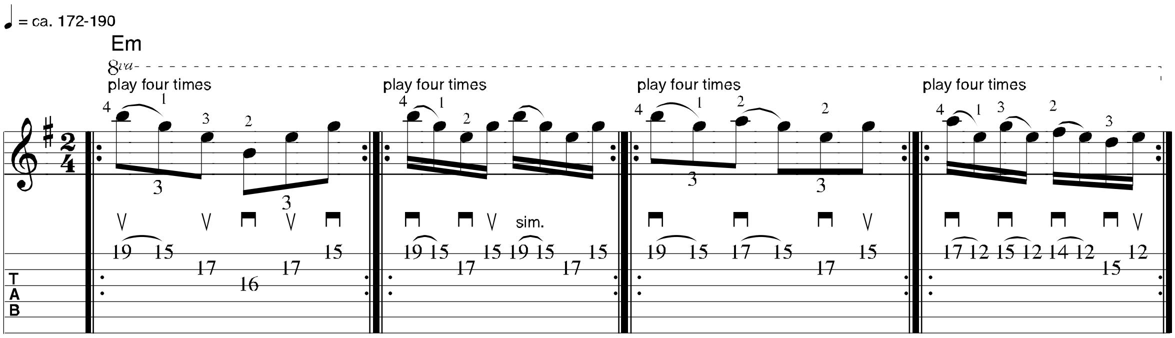
Ex. 3e



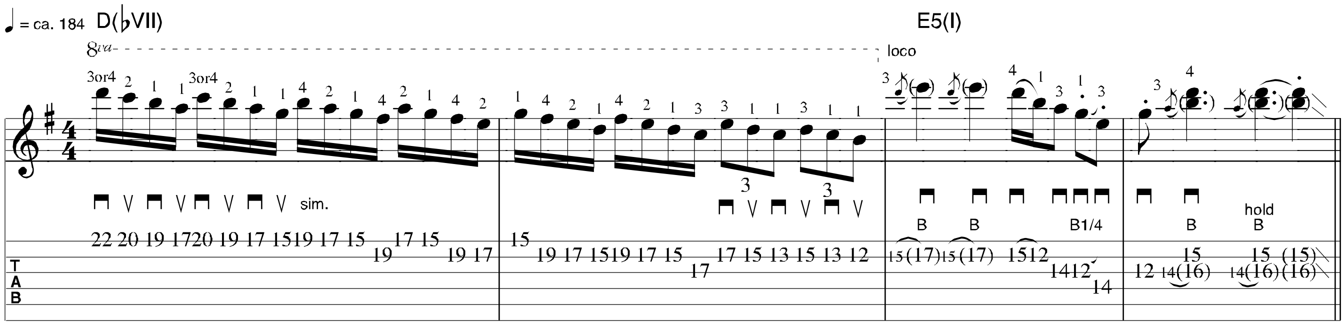
redefined heavy metal. The guy has more ways to pummel an *E* string than Mike Tyson has ways to knock you out, so let's examine Hetfield's in-the-ring battle tactics. The following Hetfield-style mixed-eighth-and-sixteenth low-*E* "gallops" are designed to whip your picking hand into shape. Apply upstrokes as written and have at it. **Ex. 3a** introduces a pair of sixteenths to the basic pulse on the second half of beat one, then displaces it rhythmically, one beat at a time over the next three measures. Reverse this rhythm to sixteenth-sixteenth-eighth and repeat the same routine. **Ex. 3b** doubles the same rhythm motif on beat two and displaces the pair in the same manner as Ex. 3a. (Reverse this one, as well.) The first bar in **Ex. 3c** adds a third pair of sixteenths to beat three, while the last three bars feature reconfigured eighth- and sixteenth-note groupings in the style of "Leper Messiah," "Orion," and "Disposable Heroes." In bar 1 of **Ex. 3d,** we're hitting nearly every sixteenth. (Think "Damage, Inc.") Bars 2 and 3 depict characteristic stop-and-start rhythms à la "Leper Messiah" and "One," while bar 4 drops an eighth-note to form a 7/8 riff similar to one in "Disposable Heroes." (Tip: Insert power chords at will. For instance, try *E5*s on the middle pair of eighths in bar 3 of Ex. 3c à la "Orion," or a four-bar *E5-F5-G5-A5* progression applied to bar 2 of Ex. 3d à la "Leper Messiah.") As a bonus, you can replace beats one and/or three in Examples 3a-3d with any of the one-beat single-note fragments in **Ex. 3e**. Allez cuisine!

7 Mesh Finesse with Brutality Whether he's tossing off wah-inflected sheets of sound, developing thoughtful melodies, or blowing through straight-ahead blues-rock riffs, Kirk Hammett's well-informed and versatile solo style provides the perfect foil for Hetfield's crushing rhythm riffs. Though he also shares the responsibility of doubling or harmonizing many of Hetfield's parts, Hammett has played nearly every recorded Metallica solo. An eternal student and a voracious listener (he studied with Joe Satriani and his eclectic influences include UFO, Hendrix, the Allman Brothers Band, SRV, Dave Brubeck, and Coltrane), Hammett's highly adventurous listening habits have always informed his solo excursions. **Ex. 4a** illustrates four typical *E*-minor Hammett motifs with a European-influenced neo-classical flavor, while **Ex. 4b** addresses Hammett's penchant for diatonic scale sequences—*E* Aeolian functioning as *D* Mixolydian in this case—and his chameleon-like ability to seamlessly morph into blues territory. (Mileage Tip: By changing the general background chord, you can give this lick a *G* Ionian [use *G*], *A* Dorian [*Am*], *B* Phrygian [*Bm*], or *C* Lydian [*C*] sound.) The Hammett-style *E* Dorian/Blues hybrid moves in **Ex. 4c** blaze by in the blink of an eye, but to Hammett's credit, you could easily slow these soulful moves down to any tempo and they'd be just as effective. Add wah at will. *—From the March '08* Guitar Player

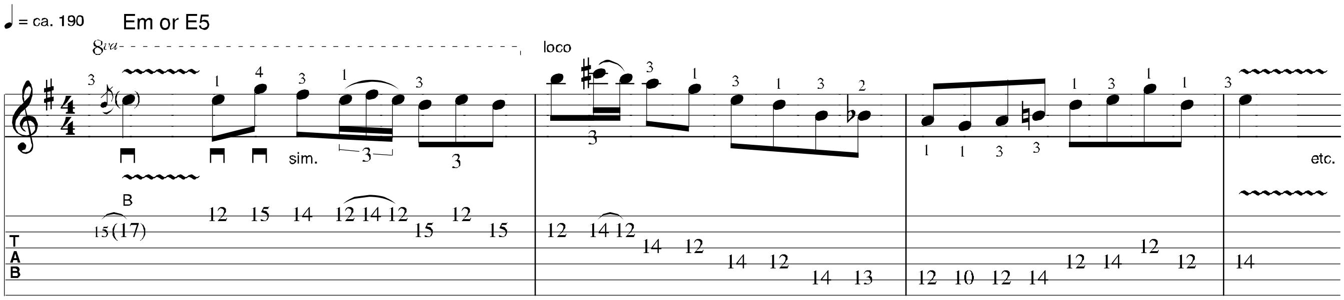
Ex. 4a



Ex. 4b



Ex. 4c



BONUS LESSONS

ZAKK WYLDE ON UNLEASHING YOUR INNER GUITAR HERO

By Jude Gold

If the phrase "less is more" were a can of beer, Zakk Wylde would crack it open against his skull, guzzle the contents, and then crush the empty aluminum shell with one hand. Next, staring menacingly at the crowd like a caged lion, the ferocious guitarist would launch into a cadenza of blistering blues licks, lightning-fast single-note runs, apocalyptic diminished flurries, and bone-crushing detuned passages—all delivered through walls of Marshall full-stacks so huge, they're probably visible from space. Wylde is a maximalist to the core, and every time the larger-than-life guitarist steps onstage, he proves conclusively that more is, in fact, still more.

Asked what it takes to rock tens of thousands of screaming metalheads, Wylde replies, "You gotta go out there and beat some ass." And, twice a day, that's exactly what he does at Ozzfest. First, he'll play a rowdy set fronting his own band, Black Label Society. Later, when darkness falls, he'll hit the stage again to deliver his explosive guitar heroics with Ozzy Osbourne.

Despite his over-the-top onstage persona, Wylde is an inspiring player who has forged a unique, high-octane brand of lead guitar from metal, blues, classical, and even chicken pickin'. His tremendous dedication to practicing has yielded amazing dividends in the raw chops department. Let's pretend the wild guitarist from New Jersey has just invited you onto his tour bus and handed you a gorgeous '58 Les Paul reissue and a cold brew. Now, get ready to explore his fiery riffs.

Pent-Up Aggression

"A lot of what I play is based on pentatonic scales," explains Wylde, as he uses standard fingering to fret the *B* minor pentatonic scale in **Ex. 1**. The fireworks begin in **Ex. 2**, where Wylde applies a repeating six-note pattern to the scale using alternating pick strokes. Once you get the moves down, try playing the sixteenth-notes as sextuplets—six notes per downbeat. If you've noticed there is no tempo marking, that's simply because Wylde—as he does with almost all of the examples in this lesson—plays this pattern as fast as is humanly possible.

"To get fast on guitar," he advises, "you just have to play everything a million times. It's a matter of repetition and practice. If you don't use it, you'll lose it."

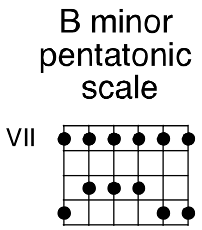
Blue Flames

"Sometimes burning through scales sounds too mechanical—like finger exercises," observes Wylde. "That's why I have always loved bluesy rock players like Frank Marino and Robin Trower. To me, blues stuff sounds more like music."

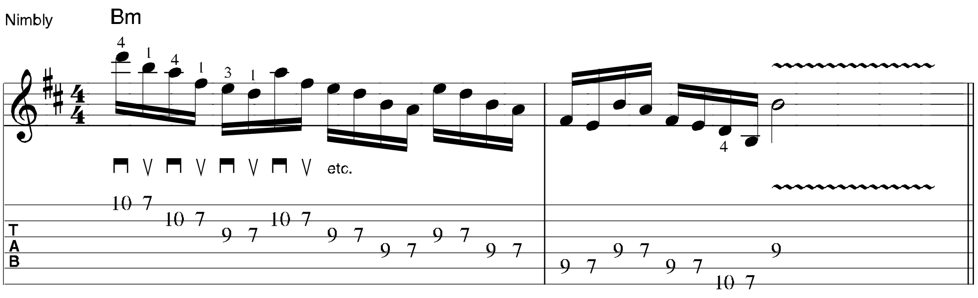
To illustrate, Wylde shifts the pentatonic box up to *E* minor and plays **Ex. 3**, one of his favorite phrases. The blue tinge comes from the b5 (*B*♭), which makes several appearances in this lick. Use your 4th finger only to fret the highest note, *A*. To get this example up to speed, try looping it, as Wylde does when he's practicing. (Notice that the last four pitches are identical to the first four, which makes bar 2's fourth beat a great place to restart the phrase.)

Wylde demonstrates an even more astounding blues-inflected lick in **Ex. 4**,

Ex. 1



Ex. 2



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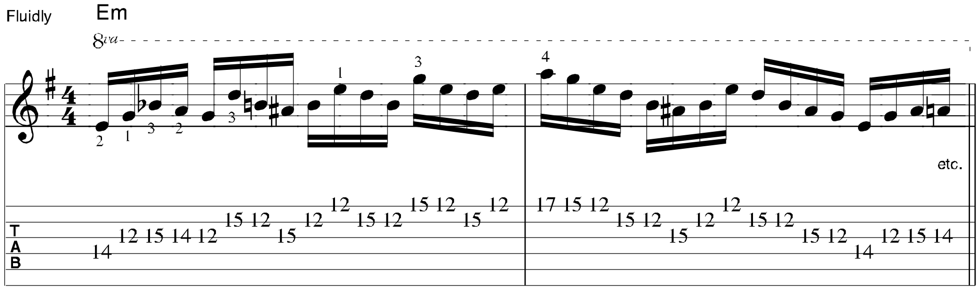
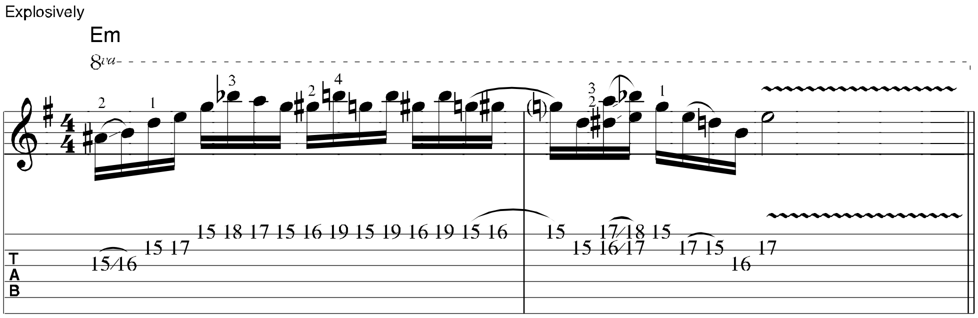
ZAKK WYLDE ON UNLEASHING YOUR INNER GUITAR HREO

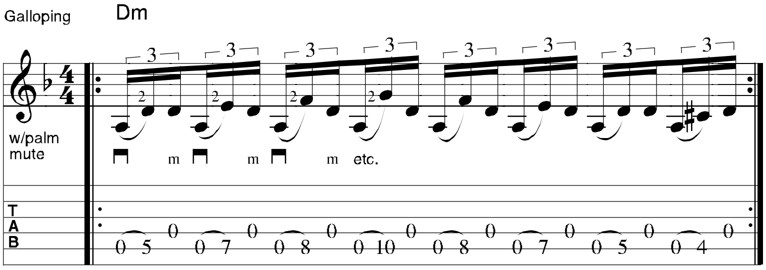
Ex. 3



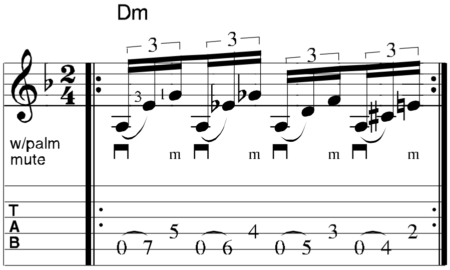
Ex. 4



Ex. 5



Ex. 6



which gains an edgy chromaticism from both the ♮3 (*G#*) and the juicy, sliding tritone (bar 2, *and* of beat one). Played fast or slow, this tasty lead is very satisfying to the ears.

The Secret Weapon

When Wylde is moving his extra-heavy Dunlop Tortex pick at full throttle, a hummingbird's wings seem slow by comparison. But when you hear those blazing riffs pouring out of Wylde's signature Marshall heads, realize that sometimes the guitarist is employing a sneaky trick more common to Nashville pickers than balls-to-the-wall metal mongers.

"I often throw in notes plucked by my picking hand's middle finger [*m*]," he reveals, playing **Ex. 5** while slightly dampening the strings with the heel of his picking hand. "It's a chicken pickin' thing that allows you to skip strings without sacrificing speed. Here, I'm flatpicking the open fifth string, hammering with my 2nd finger, and plucking the open fourth string with my middle finger. It's a repeating pattern. You can also include fretted notes on the fourth string [plays **Ex. 6**]. Or, start with a plucked note and then pull off [plays **Ex. 7**]."

Things get even more exciting in **Ex. 8**, where Wylde switches from triplet sixteenth-notes to straight sixteenths. This head-turning riff covers three strings and sounds like a true knuckle-buster, but is actually easy to play. It's characteristic of Wylde's steel-string playing, which you can hear in solo acoustic pieces on the Black Label Society albums *1919 Eternal* and *Sonic Brew* [Spitfire Records].

Classic Riffs

To practice this hybrid picking/plucking attack, try looping the classical motif Wylde plays in **Ex. 9**. In this phrase—which is inspired by the Isaac Albéniz piece "Leyenda"—every other note is a plucked, open *B* string. These open notes function as upper pedal tones against the descending *B* Phrygian line.

"I like to try flamenco-sounding ideas, as well," says Wylde, playing **Ex. 10**. In the key of *D* minor, this triplet pattern includes several middle-finger plucks.

General Lee

"I loved Randy Rhoads," says Wylde of

his legendary predecessor in the Osbourne guitar chair. "Anybody from my generation and in my genre who says they didn't is full of it. But having blond hair, a Les Paul, and being heavily influenced by classical music, I didn't want to be seen as a Randy clone. Ozzy told me, 'Just be yourself.' But that's hard to do when you don't know who you are. Then I saw an Albert Lee video."

Lee's snappy twang and mind-boggling hybrid picking inspired Wylde to inject those sounds into his hard-rocking solos. In **Ex. 11**, Wylde plays a vicious blues move where, once again, he uses his picking hand's middle finger to eliminate string skips. The double-stops in bar 2 are plucked with the middle and ring (*a*) fingers.

Two-Hand Terror

"I do play finger-taps," admits Wylde, "but that's mostly when I'm playing stuff that Randy wrote for solos like 'Crazy Train' and 'Flying High Again.'"

Interestingly, one of Wylde's bluesiest—and slowest—phrases is the two-handed *E* minor pentatonic bender in **Ex. 12**. He begins with a whole-step pre-bend on the third string at the 14th fret, which he slowly releases, pulling off to the 12th fret. Next, he taps at the 21st fret with the picking hand middle finger, gradually bending this note up a whole-step before pulling it off to a pre-bent *B* that slowly drops to *A*.

Deep Issues

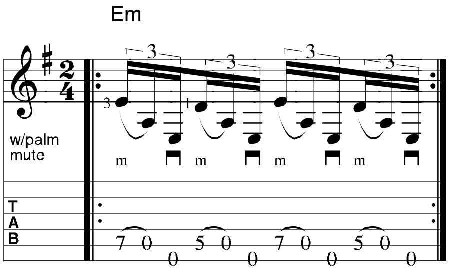
"I don't use many crazy tunings," explains Wylde, "because I don't want to drastically alter the way the scales run on the fretboard. Most often, I simply lower my sixth string to *D* or *B*."

When dropping the low string a perfect fourth to *B*, Wylde uses an ultra-heavy .070 from one of his GHS signature series sets. With a string this fat, low power chords sound utterly brutal. Even if you don't detune your guitar to play the *B*5 in **Ex. 13**, be sure to test-drive Wylde's chunky strumming pattern. This is one instance where he doesn't use alternating pick strokes, opting instead for a meaty down-up-down-down picking sequence.

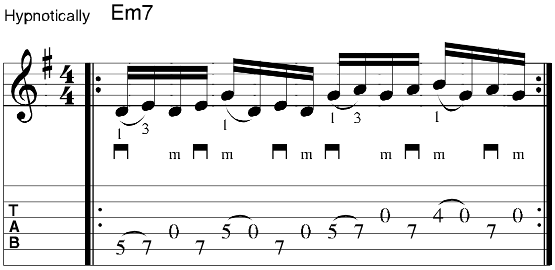
Oh Solo Mío

"It's about seven minutes long," says Wylde, describing the length of the extended guitar cadenza he takes during every Osbourne set. "Ozzy and the rest of the band take a break. I start off with my wah and RotoVibe pedals and take it from there. It's mostly simple stuff, but it sounds great. A lot of it is repeating licks, like this [plays **Ex. 14**]. Then, I might go into some diminished stuff [plays **Ex. 15**], moving up one string at a time. When I

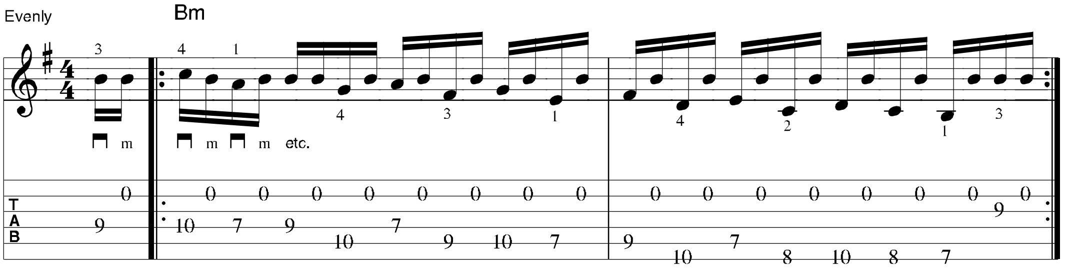
Ex. 7



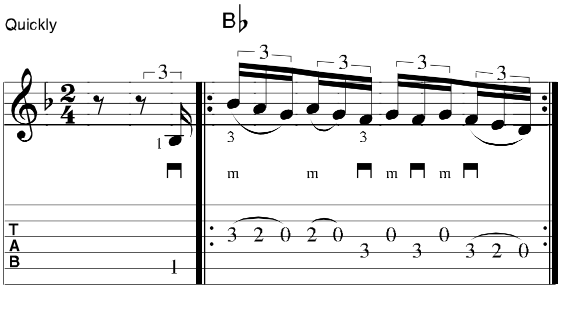
Ex. 8



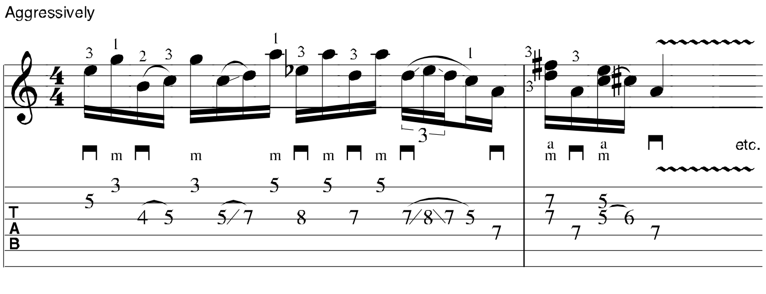
Ex. 9



Ex. 10



Ex. 11



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- Name any note or chord – by EAR!
- Sing any desired pitch at will
- You'll hear it for yourself – immediately.
- Copy music straight off a CD
- Play by ear – instead of searching by hand
- Identify keys of songs just by listening
- Perform with confidence
- Compose music in your head
- Enjoy richer, finer music appreciation
- You'll open a new door to new talents…

Close your eyes and play a tone—any tone. Now, without peeking at the fretboard, WHAT IS THE PITCH YOU HEAR?

No clue?

Listen carefully to any song on a CD. Is it in E major…A major…F♯ minor?

Stumped? Don't worry!

Musicians are often shocked when they realize they literally have no pitch recognition—even though they listen to pitches constantly. Yet with a few ear-opening instructions, we bet YOU will begin to name pitches—ALL BY EAR—regardless of your current ability.

And we'll prove it to you!

Why YOU need Perfect Pitch

Your ear is *everything* to your music!

Why? Because music is a HEARING art. All your talents are ROOTED in your command of the musical language—your ability to *hear and evaluate pitches.*

Perfect Pitch *optimizes* your ear and opens a new door to brand new talents:

- You'll copy chords *straight off a CD.*
- You'll play BY EAR—instead of searching by hand. No more "hit or miss."
- You'll sing tones *directly from memory.*
- You'll identify KEYS of songs just by listening.
- You'll hear sheet music *mentally* in proper key.
- You'll compose music you hear in your head.

With Perfect Pitch, your performance *automatically* advances to new levels, your confidence gets rock solid, and every song you play takes on a whole new dimension of satisfaction.

Musicians around the globe tell us they'd give *anything* to possess the awesome powers of Perfect Pitch. Fortunately, you don't have to give your right arm.

Perfect Pitch is already a *natural talent* hidden deep inside you, crying to be set free. To discover your own Perfect Pitch, all you need is a little personal coaching from David-Lucas Burge in his **Perfect Pitch® Ear Training SuperCourse** *—the #1 best-selling music self-development series for 27 years.*

Research at two leading universities (see web site) —plus musicians everywhere of all instruments—have long proven this powerful method to gain the ultimate ear for music. These are real people like *you* —musicians in over 120 countries.

The Secret to Perfect Pitch:

Before David-Lucas Burge revealed his method, people thought that only a chosen few are "born" with Perfect Pitch (like Bach or Mozart)—and the rest of us can forget about it. *Not so!*

Step by step, David-Lucas will share with you the secrets he discovered long ago: how each pitch has its own special sound—a *pitch color*—that you can learn to hear. (It's an art!)

Once your ear tunes in to these pitch colors, you *automatically* know the exact pitches you hear. *This is Perfect Pitch!* It's fun and exciting—and so simple a child can learn it!

Order now online at this Special Offer Page:
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Here's our Bet:

1. ORDER your own **Perfect Pitch® Ear Training SuperCourse** now—online, by phone or mail.

2. LISTEN to your first CD when your SuperCourse arrives. Once you learn the secret to Perfect Pitch, we bet you'll hear it *right away!* If you don't, we lose. Simply return your course for a full prompt refund, *no questions asked.* (You have our 27-year reputation to back it.)

3. WE BET you'll be pretty excited when you actually experience your own Perfect Pitch for the very first time!

But your first taste is just the beginning.

With a few minutes of daily listening, your ear will develop into your most powerful ally.

We bet Perfect Pitch will boost your performance level, unleash new creativity and increase your *enjoyment of music*—or return the course within 40 days for a full prompt refund, *no questions asked.*

Your FREE bonuses:

We'll also send you a FREE bonus CD on Relative Pitch—a $15 gift.

You'll learn the difference between Perfect Pitch and Relative Pitch—how they work *together* to give you total command of the musical language. You'll learn how you are *set free* or *held back* in music by what you *can* or *cannot* hear.

This 74-minute bonus CD is yours to keep FREE, *even if you return your course for a full refund.*

You'll also receive a 31-minute CD: *Perfect Pitch for Children: a Message to Parents and Teachers,* another $15 gift.

And to celebrate 27 years, we'll ship your **Perfect Pitch® Ear Training SuperCourse** to your door—for FREE.

Is this offer stacked in your favor or what?

Note: You'll receive everything: ALL course CDs, handbook and bonuses in one package.

#1 WORLD BEST SELLING 27 YEARS EAR TRAINING METHOD

Join musicians around the world who have already discovered the **secrets** to **Perfect Pitch.**

For 27 years, we've received letters from musicians in 120 countries:

● "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber." *J.M., percussion* ● "Someone played a D major chord and I recognized it straight away. *S.C., bass* ● "Thanks...I developed a full Perfect Pitch in just two weeks! It just happened like a miracle." *B.B., guitar/piano* ● "It is wonderful. I can truly hear the differences in the color of the tones." *D.P., student* ● "I heard the differences on the initial playing, which did in fact surprise me. It is a breakthrough." *J.H., student* ● "It's so simple it's ridiculous. *M.P., guitar* ● "I'm able to play things I hear in my head. Before, I could barely do it." *J.W., keyboards* ● "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control." *I.B., bass guitar* ● "It feels like I'm singing and playing MY notes instead of somebody else's—like music is more 'my own.' *L.H., voice/guitar* ● "What a boost for children's musical education! *R.P., music teacher* ● "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail." *M.U., bass* ● "Although I was skeptical at first, I am now awed." *R.H., sax* ● "It's like hearing in a whole new dimension." *L.S., guitar* ● "I started crying and laughing all at the same time. *J.S., music educator* ● "I wish I could have had this 30 years ago!" *R.B., voice* ● "This is absolutely what I had been searching for." *D.F., piano* ● "Mr. Burge—you've changed my life!" *T.B., student* ● "Learn it or be left behind." *P.S., student . . .*

How can we make this bet?

Because—IT WORKS.

For 27 years now, we've found that 97.5% of our new musicians experience their first taste of Perfect Pitch—*immediately!* (The rest usually get it after they listen a little more closely.) This instant success rate explains why we get so few returns.

"Will I really hear with Perfect Pitch?"

Yes, we *guarantee* YOU will hear with Perfect Pitch—*or you receive a full refund.*

Imagine the doors that Perfect Pitch can open up for YOU—to advance *your* playing, *your* singing, *your own* creativity and confidence. But then again—

How will you ever know until you listen for yourself?

There's no risk. And YOU WIN in all cases. So—will you take us up on this bet?

Order your own **Perfect Pitch® Ear Training SuperCourse**—with your **$30 publisher discount**—and discover the secret to Perfect Pitch with *your own ears.*

Mail the coupon, call us 24 hours, or ORDER NOW ONLINE.

HEAR IT FOR YOURSELF! Save $30, get FREE shipping + 2 Bonus CDs! Our 27 Year Offer!

We are a proud member of the Music Industry Conference, an affiliate of MENC: The National Association for Music Education.

The **Perfect Pitch®** **Ear Training SuperCourse** by David-Lucas Burge

You receive 8 audio CDs + easy Handbook + **TWO FREE bonus CDs** *(see below).* For ALL musicians of ALL instruments, beginning and advanced. No music reading skills required.

40-Day Money Back Guarantee:

You will experience Perfect Pitch for yourself—or you get a full refund!

YES! Prove to me that I have Perfect Pitch! Send me ALL 8 CDs + handbook. I'll listen to the first 5 CDs. I must notice *immediate* and *dramatic advancements* in 1) my ear, 2) my performance level, and 3) my enjoyment—or I'll return the course for a full prompt refund, *no questions asked.* If I decide to continue my ear training, I'll enjoy my remaining 3 CDs with advanced lessons. My **FREE** 74-minute bonus CD on Relative Pitch is *mine to keep* (a $15 gift)—even if I return my course for a refund. I also get **FREE**: Perfect Pitch for Children (a $15 gift).

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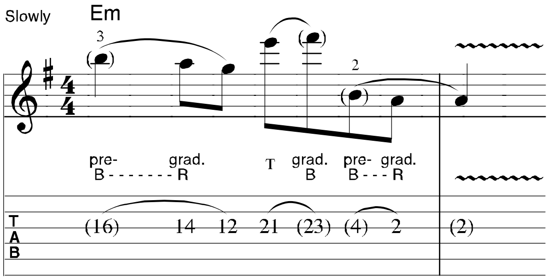
ZAKK WYLDE ON UNLEASHING YOUR INNER GUITAR HREO

get to the highest pair of strings, I alternate back and forth between the two [plays **Ex. 16**]. I like that random sound—it almost sounds computer-generated."

Ex. 17 is our final fast-and-furious Wylde pattern. Thanks to a 3rd-finger hammer and pull, this feisty repeater is easy on the picking hand. For a hypnotic effect, at the beginning of each new measure, lower this lick one fret. Just remember: Like all the examples in this lesson, what this riff requires most is not chops, but conviction.

"You have to play with muscle, passion, and a huge set of balls," says Wylde. "I'll always love listening to great guitarists. Great players and great playing will never go out of style." *—From the January '03 Guitar Player.*

Ex. 12



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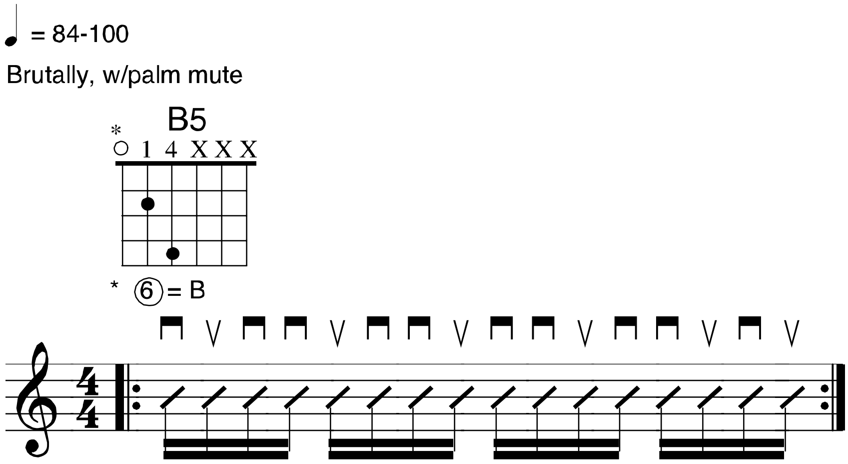

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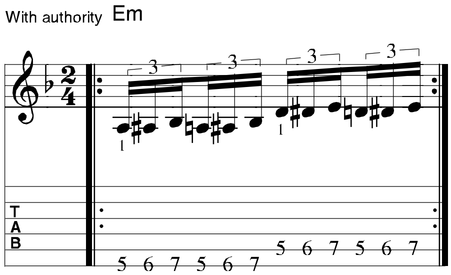

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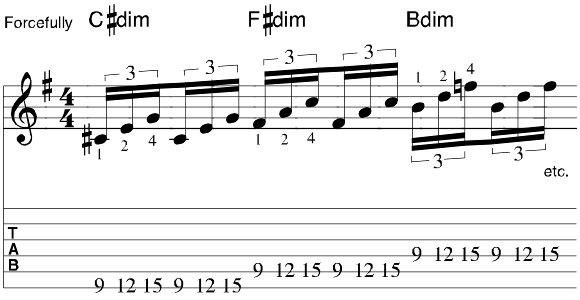

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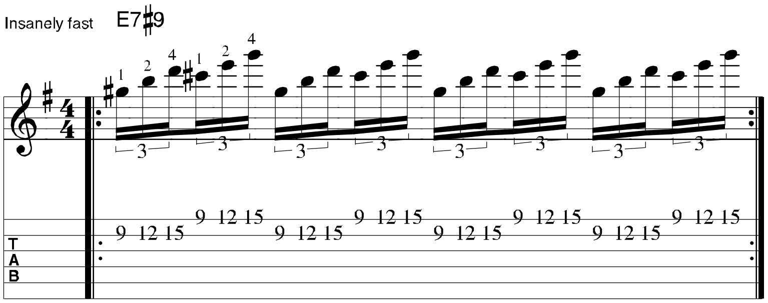

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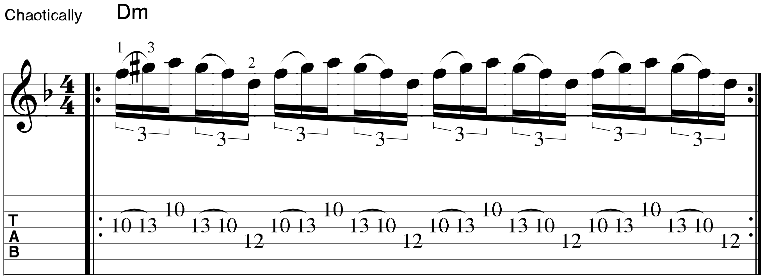

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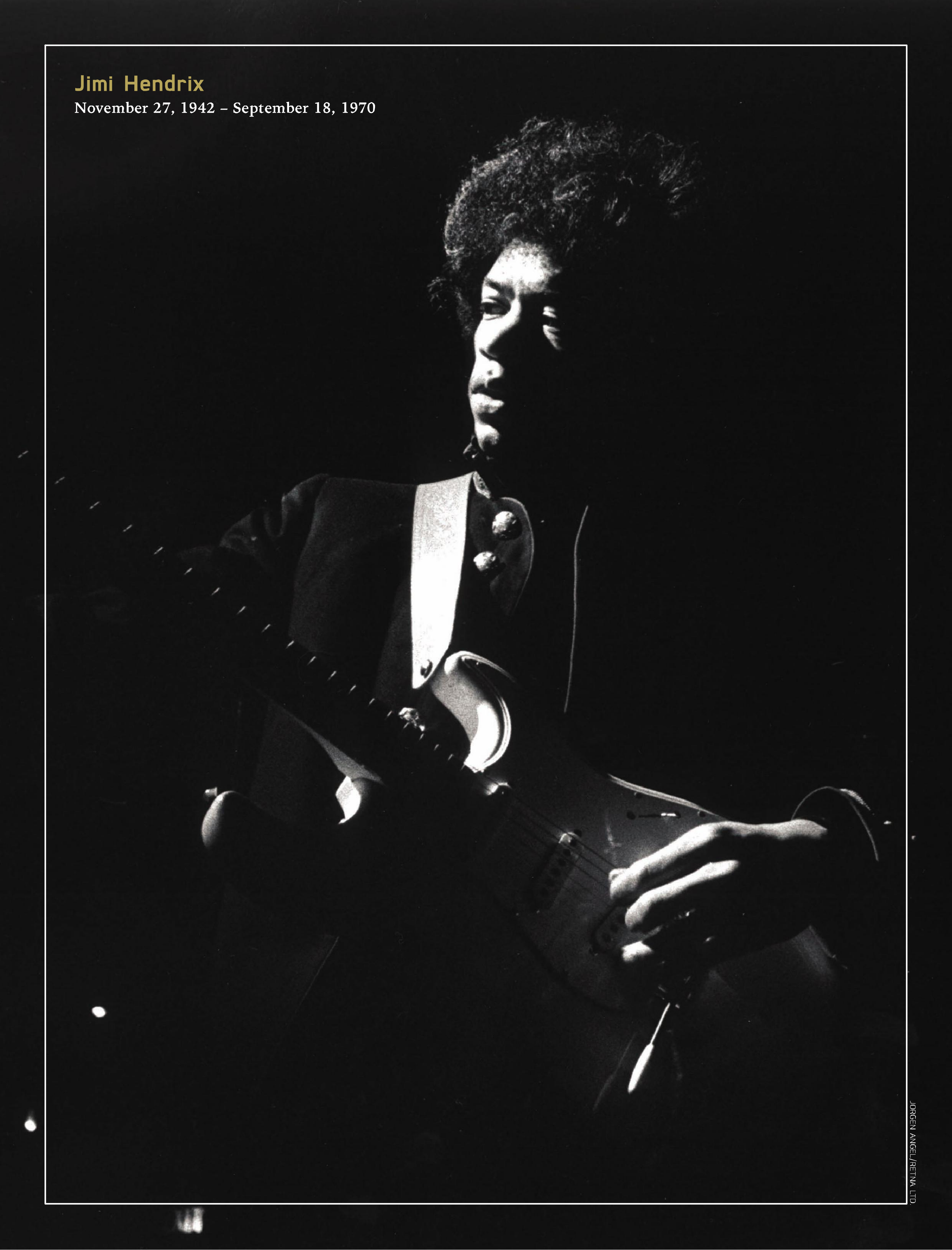
Jimi Hendrix

November 27, 1942 – September 18, 1970



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